

P MUSIC LOVERS' HONOGRAPH MONTHLY REVIEW



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Edited by

AXEL B. JOHNSON

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MUSIC LOVERS'

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General Review

THE Okeh Corporation furnishes some of the most interesting releases of the month, beginning with a masterly performance of the Preludes to Acts I and III of Die Meistersinger, played by Max von Schillings—one of the greatest Wagnerian conductors—and the Grand Symphony Orchestra. Dr. Weissmann is represented by a very sonorous recording of the Prelude to Act III of Erich Korngold's Das Wunder der Hiliane, an opera little known in this country. The Grand Odeon Orchestra is also heard in two excellent disks, one devoted to a two-part performance of Lortzing's very pleasing overture, Ondine, and the other (ten-inch) to Dvorak's Slavonic Dances Nos. 9 and 16. Unfortunately the conductor is not given label credit, although he acquits himself most creditably and makes these two works valuable additions to the lighter symphonic recorded literature. Also on the Odeon list is a brilliant Carmen Fantasy by Dajos Bela and his orchestra, and Strauss' Wine, Women and Song, and Southern Roses waltzes, played by Edith Lorand and her orchestra. The popular and dance lists contain a number of noteworthy disks, particularly in the "hot jazz" class.

There is no album set from the Columbia Company this month, and the only Masterworks records are the Three-Cornd Hat Dances of de Falla, played by Sr. Arbos and the Madrid Symphony as mentioned in the last issue for which they arrived just too late for review. The out-

standing other releases are: a brilliant version of the William Tell Overture by Sir Henry Wood and the New Queen's Hall Orchestra (two ten inch disks); a very fine orchestral record in the lighter class of an Aida Selection and Loin de Bal, played by Percy Pitt and the B. B. C. Symphony Orchestra—easily the best release of this organization to date; a Meistersinger Selection played by the Grenadier Guards Band; a male chorus record by the Staats und Domchor under Professor Rüdel (Ein' Feste Burg Ist Unser Gott and Lobe den Herrn); a new record by the Don Cosacks Choir (Evening Bells and Abt's Serenade); Mozart's Sonata in A major played by Lionel Tertis as arranged for viola; a very fine piano record by Myra Hess whereon she plays Griffes' White Peacock and de Falla's popular Ritual Fire Dance; Debussy's Romance and Simonetti's Madrigale played by W. H. Squire, 'cellist; the debut disk of a very promising young soprano, Ruth Stieff, heard in Estrellita and Cielito Lindo; and a march coupling by the University of Notre Dame Orchestra. The popular vocal list is particularly strong this month.

The Brunswick leaders are a new Albert Spalding release, Raff's Cavatina and Sarasate's Romanza Andaluza played in his usual admirable fashion; Comin' Thro' the Rye and My Laddie, sung by Florence Easton; excerpts from Jewels of the Madonna and Hamlet sung by Giacomo Rimini; and two outstanding disks in the popular

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class, Lover, Come Back to Me! and The Vagabond King Waltz sung by Jessica Dragonette, and the Anglo-Persians (under Louis Katzman) heard in vivacious performances of the Dance of the Paper Dolls and The Toymaker's Dream. There are also the inevitable extensive and excellent dance and popular vocal lists.

Two album sets top the Victor list, Gilbert and Sullivan's Trial By Jury, performed by the D'Oyly Carte Company, and Schumann's String Quartet in A minor, played by the Flonzaley Quartet. Both are highly meritorious, and the latter is particularly significant in that the Flonzaley Quartet has now retired from the concert stage and henceforth can be heard only on records. There are two important orchestral works, each recorded on two disks: Tchaikowsky's complete Capriccio Italien, played in superb fashion by Dr. Stokowski and the Philadelphia Symphony, and the Second Peer Gynt Suite, given competent performance by Eugene Goossens and a Symphony Orchestra. The current release in the Metropolitan Opera House Series is Rosa Ponselle's Casta Diva aria from Norma, the performance of which created a sensation at the recent revival of this opera at the Metropolitan. Chaliapin has one of the best of his recent records in a two-part version of Leporello's aria from Don Giovanni, a masterpiece of dramatic interpretation. Richard Crooks sings two familiar Victor Herbert airs; and three young contest winners who were heard in Schubert Memorial Concerts last fall are each represented by a ten-inch disk. Muriel Kerr, pianist, plays Scriabin's Etudes in C sharp minor and D flat major; Sadah Shuchari, violinist, plays the Glazounow-Kochanski Melodie Arabe and Francoeur-Kreisler Sicilienne and Rigaudon; and Isabelle Yalkovsky plays Debussy's Prelude in A minor and Godowsky's Alt-Wien from "Triakontameron." All three show both exceptional technical proficiency and genuine musical feeling. Among the popular records mention should be made of the Victor Salon Orchestra's smooth performance of Chinese Lullaby and Pearl O'Mine, and the Utica Institute Jubilee Singers' versions of two old Negro folksongs, Chicken and Peter on the Sea. Eddie Cantor, Van and Schenck, Morton Downey and other stage stars are well represented.

There are a number of interesting "finds" in the foreign lists of the American companies. From Victor we have a two-part version of Johann Strauss' Danube Maiden Waltz, played by Knappertsbusch and the Berlin State Orchestra; a new Zenatello record of arias from Manon and Tosca; brisk light performances by the Marek Weber and Ferdy Kaufmann orchestras; and a series of unusually interesting Chinese records, sounding very odd and novel to western ears. Odeon features two new march couplings by the Grand Odeon Orchestra (Infantry and Grenadier Marches, and Einzug der Gladiatoren and Abschied der Gladiatoren); a new tango coupling by the Dajos Bela Orchestra (Tango Printemps and Roses and Women); two airs from Lehar's "Friederike" sung by Richard Tauber; and a fine

choral record by the Erk'Scher Männergesangsverein. Columbia offers a two-part Medley of International Airs played by the International Orchestra, Mexicali Rose and Amalia waltzes by the Columbia Mexican Orchestra, long series of Irish and Porto Rican records, and a series of recordings of the popular songs Christina and Coquette sung in several foreign languages. Brunswick's leaders are three disks of French songs by Louis Chartier, symphonic marches by the Banda Maranzini, Italian songs by Gilda Mignonette, brilliant marches by the Banda Municipal, and an unusually extensive Spanish-Mexican and Central American list.

As all three of the leading American importers generally have the same works in stock about the same time, we are discontinuing our practice of giving credit to one specific firm in our reviews of imported records. Instead these reviews will be followed by a line stating that the works are available from the American importers. Purchasers should try for new works first with their regular importer; if he does not have the work in stock it is possible that the others will. In any case, the importers' advertisements should be referred to in order to learn what they are featuring each month. This month we have received fewer important works than usual, but among them are the new complete Carmen set conducted by Coppola for the French H. M. V., Molajoli's version of Respighi's Pines of Rome, the Bach-Elgar Fantasia and Fugue in C minor, and the new Polydor recording of Scherazade conducted by Oskar Fried.

The National Gramophonic Society in London has sent us their last two releases, Mozart's Quintet in E flat for piano, oboe, horn, clarinet, and bassoon; and Schubert String Quartet in B flat. An all-star ensemble plays the first work, and the International String Quartet the second. Both are reviewed elsewhere in this issue.

In England as in this country the effects of midseason slackening are to be seen in the release lists of the leading companies. Two major works sets are featured by the British Columbia Company, however,—Molajoli's version of The Pines of Rome and a six-disk recording of César Franck's Quartet in D, played by the London String Quartet. There are three orchestral works, each in two parts: Finlandia played by Sir Henry Wood and the New Queen's Hall Orchestra; Johann Strauss' Wienerblut Waltz by Bruno Walter and the Berlin State Orchestra; and Lalo's Norwegian Rhapsody by Pierre Chagnon and the Paris Symphony. (The last work was reviewed in these pages several months ago from the French pressing.)

Also for Columbia, Edouard Commette plays a Scherzo of his own on the Lyons Cathedral Organ; Gentile, Granda, Stignani, and Galeffi are heard in the Prelude and Duke's Song and Quartet from Rigoletto; the Paris Opera House Chorus sings the Soldiers' Chorus and La Kermesse from Faust; Francis Russell sings English versions of Erik's Song and the Steerman's Song from The Flying Dutchman; and the London Theatre Or-

chestra, conducted by Romberg, plays a two-part New Moon Selection. Perhaps the most significant releases on the Columbia list are non-musical, however. A special Election issue devotes three disks each to the Labour, Liberal, and Conservative parties. The speakers include Stanley Baldwin, Ramsay MacDonald, Lloyd George, Philip Snowden, Sir William Joynson-Hicks, and other political leaders; the subjects are Unemployment, World Peace, Free Trade, the Women's Opportunity, etc. A twelfth list of International Educational Society records includes The Art of Singing by H. Plunkett Greene, The Growth of Rome by T. Ashby, The Romans in Britain by Sir George Macdonald, and the fourth section of The Englishman Through the Ages by Professor F. G. Parsons.

For the first time in many months there is no album set from H. M. V. The most significant release is a four disk recording of excerpts from Mendelssohn's *Elijah* taken at the actual performance at the Royal Albert Hall (October 20, 1928) by the Royal Choral Society conducted by Dr. Malcolm Sargent. Albert Coates conducts the London Symphony in Liszt's *Preludes*; British release is given Dr. Blech's *Capriccio Italien* disk; the Vienna Philharmonic under Robert Heger plays von Suppé's *Morning, Noon and Night in Vienna*; and the La Scala Orchestra under Gabriele Santini plays *The Daughter of the Regiment Overture*. Passing over the many American repressings, other works to be mentioned are arias from *Madame Butterfly* and *Manon* by Dusalina Giannini, accompanied by the Berlin State Opera House Orchestra under Schmalstich; Valente and La Scala Orchestra under Nastrucci in arias from *La Fanciulla del West*; Marie Olezewska sings Schumann's *Widmung* and Tchaikowsky's *Nur wer die Sehnsucht kennt*; Mark Hambourg plays Liszt's *Fourteenth Hungarian Rhapsody*; and Wanda Landowska plays harpsichord solos (with orchestral accompaniment) of the *Don Juan Minuet*, Rameau's *Tambourin*, and Daquin's *Coucou*. The two chamber music releases are a three-part recording of Ravel's *Introduction and Allegro for Harp, Strings, and Woodwind* (The Harp Septet), played by the Virtuoso String Quartet and J. Cockerill, R. Murchie, and C. Draper; *Bridge's Novelette No. 3*, played by the Virtuoso Quartet (on the fourth side of the Ravel records); and the *Andante Cantabile* from Tchaikowsky's *Quartet in D*, played by the Budapest String Quartet.

Parlophone offers the first electrical recording of Haydn's *Surprise Symphony*, played by Hans Knappertsbusch and the Berlin State Opera House Orchestra. Weissmann conducts the same orchestra in Mozart's *Il Seraglio Overture* (reviewed here recently from the German pressing); the Dajos Bela Orchestra plays Strauss' *Thermen Waltz* and Wauldteufel's *Autumn Airs*; Alfred Höhn plays a two-part version of Chopin's *Barcarolle*; Meta Seinemeyer sings the *Cantate* and Vissi d'arte from *Tosca*, accompanied by the Berlin State Orchestra and Chorus under Weissmann; Costa Milona sings familiar airs from *The Pearl*

Fishers and Cavalleria Rusticana; Emmy Bettendorf and Karin Branzell are heard with the Berlin State Orchestra under Weissmann in the duet, *Otrud, wo bist du?*, from Act 2 of *Lohengrin*; Richard Tauber sings *O Sole Mio* and *Ay-Ay-Ay*; and Gitta Alpar is heard with a Symphony Orchestra under Fritz Zweig in arias from the *Marriage of Figaro*, *Pagliacci*, *Pearl of Brazil*, and *Ballo in Maschera*.

Miscellaneous British releases include Eugene Goossens' *Two Sketches* played by the Brosa String Quartet for Electron; the *Minuet* from Mozart's *D minor Quartet* (K. 421) and a Cherubini *Scherzo* played by the Poltronieri String Quartet for Edison Bell; Grieg's *Piano Concerto* by Maurice Cole and a Symphony Orchestra on three Broadcast records; Chopin's *Fantasia Impromptu* and *A flat Impromptu* by Louis Kentner for Edison Bell; Eugene Goossens' *Ballad* and Tournier's *Jazz Band* (Brunswick) played by Sidonie Goossens, the harpist of the talented family.

In France announcement is made of the release of a two-part *Danse Macabre* by Oskar Fried and the Berlin Philharmonic (Polydor), Schubert's *German Dances* by the Vienna Symphony Orchestra (Homocord), Beethoven's *Egmont Overture* by von Schillings and the Berlin State Opera House Orchestra (Parlophone), Mozart's *Flute Overture* by Richard Strauss and the Berlin State Opera House Orchestra (Polydor), Brahms' *Tragic Overture* recorded for the first time by Prüwer and the Berlin Philharmonic (Polydor), the *Prince Igor Dances* by the Orchestra and Chorus of the Concerts Padeloup under Engelbrecht (Pathé-art), a new recording of Beethoven's *Fifth* by Eugene Szenkar and his Grand Symphony Orchestra (Odeon), Dvorak's *Slavonic Dances Nos. 6 and 7* by a trio for Homocord, Schumann's *Trio in D minor* by Casals Cortot and Thibaud (French H. M. V.), Schubert's *G major Sonata* by F. J. Hirt (Polydor), Liszt's *Sonatto del Petrarca* by Brailowsky (Polydor), an excerpt from Debussy's *Petite Suite* and Gershwin's *Short Story* by Dushkin (violinist); French H. M. V.).

I am very happy to inform the many friends and admirers of Mr. Charles L. Hibbard, the brilliant Recording Engineer of the Okeh Phonograph Corporation, that he is now well on the road to recovery after a somewhat serious illness. Mr. Hibbard has been confined to the hospital for several weeks, but in a letter I have just received from him he tells me he is so much better that he hopes to be back to work sometime during the first weeks of July. Both Mr. Hibbard and the industry are to be congratulated on his recovery for his genial personality and extraordinary talents make him a significant and irreplaceable figure in the phonograph world.

Apel B. Johnson

Massenet and His Music

By JAMES HADLEY

IN the long list of brilliant names which have glorified the history of the fine arts in France, there is none attached to a personality more individual and interesting than that of Jules Massenet. He is the leading exponent of the school that aims, before all else, to charm. In all his works—whether it be an opera, orchestral suite or songs, many of which have become favorites the world over—the poetic element is strongly marked, and always is there a rich flow of that peculiarly sensuous type of melody which is so typical of this composer. Massenet was an eclectic, though he was, most of all, influenced by Gounod and Wagner—a well-nigh unbelievable combination. He has inherited Gounod's mystic and voluptuous charm, but even this element has been assimilated and developed along his own particular lines. And, like Gounod, he devotes much of his time to the portrayal of "the eternal feminine."

An ardent admirer and champion of Wagner, more than any other French composer of his generation he has proved himself susceptible to the influence of the wizard of Bayreuth. Occasionally experimenting with "guiding themes", Massenet's musical personality remains, nevertheless, powerful and highly individual, and French to the core. In all of his compositions one recognizes this entirely personal style . . . the Massenet hall-mark is patent in every line. Here is found the quaint Massenet melodic design; the phrase which seems in its initial steps to run away from all accepted notions of form, but which falls at last, unexpectedly and gracefully, into the square period.

Indeed, the case of M. Massenet is exceptional. He has a very feminine sensibility, and, as a result, he possesses to the full the gift of fascination. He delights in lyrical rhapsodies, whose success with the great public is immense. His very voluptuous music has not the spirit of calm contemplation, or the nobility of Gounod's, from which, however, it is derived. No matter how much one may distrust the perfumed atmosphere of these avowals, of these embraces, of these transports and ecstatic swoons, one cannot deny to his music qualities of grace and arresting charm. An intense lover of the theatre, Massenet excelled in composing a dramatic scene, and his musical temperament enables him to express, with especial felicity, emotions of a concentrated kind, and he is able, as almost none other, to impart a soft and mystic coloring to scenes of love and sentiment. In all the works of Massenet there is a glow of poetic fervor that invests them with a charming atmosphere, and his skill and ingenu-

ity in treating the orchestra has wrung reluctant praise from his bitterest critics. Always has Massenet's ardent admiration of women played a great part in his career; nearly all of his operas melodiously chant the glories of love and woman. And this love was returned, for, as Schneider, the composer's biographer and fellow-countryman, has gracefully written:—

"A woman is like a child; she goes instinctively to the person who loves her."

Certain prima donnas whom Massenet especially admired were signally honored by operas written especially for them. One recalls that beautiful woman and superb actress, Mlle. Emma Calvé, for whom Massenet composed "La Navarraise", and "Sapho." For Sibyl Sanderson, California's gifted and fascinating daughter, he wrote "Thais" and "Esclarmonde." It was in the latter work that Miss Sanderson revealed to Paris her famous "Eiffel Tower" note—the G above high C, sustained for an incredibly long time, and of a crystalline purity of tone. The role of Persephone in Massenet's opera, "Ariane," as sung by Mlle. Lucy Arbell, won the admiration of critical Paris, and the composer's warm regard for the young singer was so intensified by her triumph in his opera that he wrote for her the Drame Musical, "Thérèse." Later, the role of "La Belle Dulcinée," in "Don Quichotte," was composed especially for this greatly favored lyric artist. Massenet enthusiastically commended Mlle. Arbell for having, while impersonating Dulcinée, introduced the innovation of learning to play her own accompaniments (on the guitar) instead of relying, as other singers do in such a situation, on some musician behind the scenes.

Massenet's susceptibility to feminine beauty and charm, and his graceful expression of it, was well-known, and it may not be malapropos to relate a very characteristic episode which set all Paris buzzing, several years before the production of the opera, "Ariane", and, incidentally, before the heroine of the tale had risen to her present admirable eminence.

One evening, after the opera, there was a supper at which many guests, famous in the artistic life of Paris, were present. In the brilliant assemblage was a young soprano with exceptional endowments, both of voice and personal beauty, Mlle. Lucy Arbell. An associate of the Opéra observed that the young woman wore no jewels. Drawing a superb La France rose from a vase standing near, he presented the beautiful flower to the singer. She accepted the offering graciously, then said, with her fambus smile:—"You are

a Parisian, Monsieur, and yet your gift bears with it no compliment; how can that be?"

Massenet, the centre of a group of courtiers, rose to his feet, and approached Mlle. Arbell where she stood with the great rose held against her cheek.

"You shall surely have your compliment, Mademoiselle, but I will put it in music . . . it is the language I love best."

He gazed fixedly at the beautiful woman for a moment, then upon a sheet of paper he wrote some bars of music which he gave to a 'cellist of the Opéra who was sitting near by, with his instrument. "Play this," said Massenet seating himself before the Erard pianoforte," and I will accompany you with the harmonies that have already taken form in my mind!"

The guests listened entranced to the exquisite melody which was, in fact, no less than an ardent declaration of love, expressed with true Gallic charm and fervor.

"Does my compliment please you, Mademoiselle?" asked the great composer, as the last delicate harmonies died away.

The young woman blushed deeply.

"O Monsieur Massenet, what can I say? It was most indiscreet; but how beautiful it is! . . . I am greatly honored."

The adorable phrases of this lyric tribute were later to be heard in the lyric tragedy, "Ariane", which was given at the Opéra, in 1906. This "Thème des Roses" is heard in the fourth act, and was sung by Mlle. Arbell in the role of Persephone, the Queen of the Land of Shades, as she leans, enchanted, over the sheaf of rosy blossoms which has been brought to her from the upper world of sunshine and life.

It was about this time of new interests and sentimental entanglements that Massenet wrote one of his most charming songs. The composer has ever a very fine harmonic sensibility, but it is in such a melody as this—sinuous and caressing, with languorous inflections, that he reveals to us what is most wholly characteristic of his style.

"Enchantement," sung by Mme. Ninon Vallin. (Pathé, x3379).

Mme. Vallin is the Geraldine Farrar of Paris. Chairs are placed upon the stage when she sings in recital, and appreciation of her talent takes the form of a riot at the end of the performance. Platoons of chic young women become prettily hysterical with enthusiasm, and shower her with violets and orchids.

I heard Mme. Vallin in recital at the Salle Pleyel. She has a voice of the type made familiar by French sopranos in this country—clean, sweet; often sung through the teeth, but rather pleasing in quality—one of those passionately intellectual, and not invariably agreeable, voices.

This is one of the Pathé disks for use with a steel needle, and is one of the most attractive of recent offerings. It is decidedly worth repeated hearings.

As one recalls the story of the "Thèmes des

Roses," it inevitably brings to mind certain other occasions where music is permitted to express—and in no uncertain fashion—things that would never be permitted to be spoken or sung.

In Massenet's opera, "Esclarmonde," the heroine, a Byzantine Princess gifted with magic powers, causes her lover, the knight, Roland, to be transported to an enchanted island, where each night she visits him. The lyric stage can show few such examples of passionate and voluptuous music as is heard in this scene. A superb orchestral interlude, heard while the lovers, imparadised in a close embrace, are gradually surrounded by the murmuring leaves and boughs of the enchanted island, is expressive to a remarkable degree, permeated as it is with a peculiar sensuousness of utterance and an exuberance of voluptuousness. Though the curtain has fallen, barring the scene from our eyes, the music is still heard, telling of the transports which enthrall them.

In this connection it is significant and interesting to read the views of Mr. Samuel Chotzinoff, the witty and erudite music critic of the *New York World*. This gentleman says:—

"If any one doubts that music can say forbidden things more plainly than words and with infinitely greater effect, let him examine the orchestral introduction to that incomparable musical comedy, "Rosenkavalier." When the curtain goes up the Marshallin and her young lover, Octavian, are getting ready for breakfast; so the instrumental prelude I speak of must be regarded as a musical picture of the events leading up to the rise of the curtain. It is impossible to say, of course, that music means definitely this thing or that, and any listener may claim that the prelude pictures anything from a spring morning to maternal affection. But there is one passage in it so realistically scored that there is no mistaking its meaning. It is a broken E major chord for horns. At the tempo of the moment the most expert horn player would find it quite impossible to negotiate the passage clearly, already made more difficult by the high register in which it is placed; and one is at liberty to assume that the composer strove deliberately for an effect he wanted. He got it. This effect, envisaged in words, could never be written in a book or spoken on the stage. But it is done in music, and listened to delightedly with no front page consequences. I recommend an immediate course in harmony, counterpoint, fugue and musical form to judges and cops, against the time when opera will be censored into a state of virgin innocence. There is more in music than meets the ear."

Massenet was a musical prodigy, and it was said that he played the piano with spirit and accuracy at the age of four. "Certainly I had won the 'Prix de Rome' and had also taken prizes for piano, counterpoint, fugue and so on. No doubt I was what is called a good pupil," he says in one of his letters, "but I was not an artist in the true sense. To be an artist is to be a poet; to be touched by all the revelations of art and nature; to love, to suffer—in one word, to live!"

Like all winners of the "Prix de Rome," he was expected, after the year in Italy, to visit Germany and Austria-Hungary, and remain there another year. After this sojourn he could follow his own inclination in either returning to Rome or France to complete the third year of his scholarship. A keen eye and a retentive memory made the passage through the principal cities of the countries indicated, full of interest to the young musician. Austria-Hungary appears to have especially impressed him. At Pesth he wrote the first of his Suites for Orchestra—there are seven of them—the graceful but rather superficial "Scènes de Bal", and jotted down the preliminary sketches for the rather more robust and vigorous "Scènes Hongroises," Suite No. 2. Its opening movement, "Entrée en forme de danse," is a mazurka of much dash and brilliancy. The third Suite, "Scènes Dramatiques," are inspired by the plays of Shakespeare. No. 1, Ariel and the Spirits, a vaporous and delicate Scène de Ballet (from "The Tempest"), and No. 2, a gracious Nocturne, "The Slumber of Desdemona", (from "Othello"), won much admiration. "Scènes Pittoresques", No. 4 of these Orchestral Suites, has attained the greatest popularity. It is a set of four movements. No. 1 is a gypsy march and the infectious gayety of its crisp rhythms is most happily contrasted with the captivating languors of the "Air de Ballet," a voluptuous Spanish waltz. This number is especially noteworthy. Its melodic line is clearly defined, but its rhythmic and harmonic treatment is of a fantastic and unaccountable character. It is distinctly music for the Concert-Hall, although a rather sinister allure would offer splendid opportunities for a great interpretative dancer.

The third number of the Suite is the "Angelus," inspired, as is well-known, by Millet's famous painting. In the early twilight two peasants in the field, cease their labors and bow reverently in prayer. In a charming musical figure, frequently woven into the tonal background, we hear the chiming bells from a distant church tower, which greatly enhances the devotional atmosphere of this beautiful tone-poem,—a symphony in miniature. The "Fête Bohème", No. 4, is a gypsy Rhapsody, which paints in glowing colors a festal day in sunny, care-free Bohemia. It is an orchestral picture of vivid intensity. The beautiful phrase sung by the violincellos, and the truly diabolical rush and plunge of the "Polonaise" section, produces a contrast that must inevitably engage the attention of even the most indifferent listener. Massenet has a special gift for orchestrating his works in a striking and showy fashion, and for being able to convey a highly picturesque effect is his music. That gift is displayed to great advantage here in the closing number of the suite, ending it in a whirl of excitement.

I am greatly indebted to Mr. Tyler, of the Gramophone Shop, in New York City, for bringing to my attention a wonderful recording of the "Scènes Pittoresques." It is played by the Orchestre du Gramophone, and is given complete

on two 12-inch records, Nos. 644 and 645. There are other recordings of the "Picturesque Scenes," but this one is far superior to them all.

The "Scènes Napolitaines", or "Pictures from Naples", a composition of the composer's youth—the date is 1863, if my memory serves correctly—is a tremendously showy affair, and was always one of the "sure-fire hits" on the programmes of Sousa's Band. The suite comprised three numbers: 1, "La Danse" (Tarantelle); 2, "La Procession . . . L'Improvisateur," (Theme with variations), and 3, "La Fête." The first number is probably the finest. In the episode entitled L'Improvisateur, Massenet has made use of an Italian peasant song, which, in its general character, is not unlike the well-known "Carnival of Venice." The variations upon this air are replete with imagination and fancy, and offer well-nigh endless opportunities for the players. The "Fête" has been criticized as flashy, and, even, a little vulgar. Perhaps so . . . I only know that it makes a fine effect, and it fairly radiates the warm air and the brilliant colors of the South, and, with it, the sheer joy of living. I would like to see the entire suite recorded; it would prove to be immensely popular, I think! It was after this suite was completed that Massenet gave to the world one of his most delicate inspirations. Truly the music of reverie, and of confidences in the twilight hour, the master has always held it as one of his most personal utterances. This morceau is played delightfully by "The Venetian Trio," (Victor, 17784). "Twilight" (Crépuscule), has long been a favorite concert piece.

The "Scènes de Féerie" need not detain us long. This suite is among the least successful of the Frenchman's compositions, although it boasts at least half a dozen pages that are rather good Massenet. The opening "Cortège" is a procession of elves and fairies, and No. 3, a so-called "Apparition," played by the horn and muted strings, is very pretty, though, to my mind, it rather lacks character.

In the "Scènes Alsaciennes," the 7th and last of the series, Massenet scored a great and lasting success. The idea of writing the "Alsatian Scenes" was suggested to the composer by the story, "Alsace: Alsace!", by Alphonse Daudet. Massenet served in the Franco-Prussian war, and this suite pictures scenes in the (at that time) last province of Alsace. The titles of the four movements are:—

1. "Sunday morning." 2. "At the Tavern." 3. "Under the Linden-tree." 4. "Sunday Evening."

This is the explanation of these titles, which Massenet has caused to be printed upon the fly-leaf of his score:—

1. "Alsace! oh Alsace! . . . how clearly do all my youthful impressions of this dear lost country return to me! That which I recall with the greatest happiness is the quaint Alsatian village, the Sunday morning at the hour of service; the deserted streets, the empty house with some old people sunning themselves before their door . . . the filled church . . . and the stately old Protes-

tant Choral, heard at intervals by the passer-by."

This allegretto Pastorale is of a most engaging freshness, heard, for the most part, on the woodwinds.

2. "And the Tavern, in the principal street," continues the composer, "with its little leaded windows, garlanded with hops and roses—Oho there! Schmidt,—something to drink! And the song of the foresters as they lay aside their guns." This number is based upon two themes in alternation; a sturdy waltz-tune of a rustic character, and a vigorous chorus-like passage—a veritable hunting-song—which is very plainly intended to be identified with the band of foresters who have stopped to rest in the Tavern.

3. "Under the Lindens." "Again, farther on," says Massenet, "t'was always the same village, but with the great calm of a summer afternoon . . . at the edge of the country, a long avenue of linden-trees, in whose shadow a loving pair walk quietly, hand in hand; she leaning toward him gently and murmuring softly:—

"Wilt thou love me always?"

This charming "adagietto" is a love-scene, where, over a lace-like and ethereal figuration heard on the violins, the violoncello and clarinet exchange vows of eternal devotion. It is an exquisite inspiration, and the entire movement is scored with an almost feminine tenderness.

The finale is entitled "Sunday evening," and is based upon native Alsatian airs, with which is blended the strains of the vigorous peasant waltz previously heard in the second section. The roll of drums, and the distant echo of trumpets sounding the retreat, form an effect at once novel and dramatic. Symphonic in form, this is nevertheless true music of the theatre, highly colored, and with strongly etched outlines of its incidents. The few unavoidable cuts have been arranged with great skill by Eduard Mörike, who leads the grand orchestra of the Charlottenburg Opera House in recording the Suite. The "Scènes Alsaciennes," on 2 12-inch disks, Nos. P.1155 and P.1156, are issued by the Parlophon Company.

(To be continued)

The Musical Ladder

By ROBERT DONALDSON DARRELL

Continuation: The Selection of Records

The graded lists in the Victor Educational Catalogue and the Music Education Series of the Ginn Company are invaluable in selecting records both for children and adults. For the latter a choice necessarily depends largely upon their general education and the state of their present musical tastes and prejudices. I must risk repetition and emphasize again that the points to be kept in mind are, first, that everyone possesses some innate musical equipment, something to build on. Second, that the essentials of music, the common denominators of all music, rhythm and melody, must be present in their simplest and most obvious forms. Given them as a foundation, pieces should be chosen that make a definite impression or effect upon the listener through their sentimental appeal, their stimulation to rhythmic activity or participation, or through the interest of their story or program.

New elements should invariably be introduced through association with a familiar element. The symphony orchestra will utterly bewilder the person who has never heard it before unless it is first presented in the performance of music which he knows well. If the manner of performance or arrangement is new, the material must be familiar, and of course the converse is equally true. Insofar as the performances by celebrity artists capture the authentic flavor of a work, they should be preferred. The playing

of two or more recorded performances of the same piece is to be recommended most heartily, for once the distinction between a good performance and that which is mediocre or poor becomes apparent, the listener has learned one of the first and most important lessons in music, that of comparative interpretative values. Likewise, the playing of recordings of the same piece in different forms is to be endorsed. That is, the novice should become accustomed to hearing various types of instruments, voices, and ensembles, always of course in music with which he is well acquainted. Otherwise prejudices are encouraged which often persist far into one's musical education, so that vocal music is preferred to instrumental, or orchestral to piano, or the like.

Take a current example of a popular hit, I Can't Give You Anything But Love, available on records as a violin solo (Harold Leonard, Columbia), a song in "intimate" style (Grace Hayes, Victor), played by a white dance orchestra (Venuti's New Yorkers, Okeh), a Negro dance orchestra (Ellington's, Victor), and a "novelty" ensemble (Shilkret's Rhyth-Melodists, Victor). The hearing of several records of a song like this, hummed and played everywhere during the height of its popularity, is a pleasant but none the less effective little lesson in the rudiments of music appreciation.

I should hasten to add, lest I give a false im-

pression, that popular or jazz pieces must oftentimes be avoided. Their use can achieve excellent results with some people, especially younger people and those who frequent theatres and dance halls and who are familiar with most of the popular hits of the day. But there is another large group for which anything resembling jazz is anathema. Here a totally different type of music must be chosen, usually the sentimental song or operatic excerpt. The faithful old Soldier's Chorus, Barcarolle from the Tales of Hoffman, Cavalleria Rusticana Intermezzo, Grand March from Aida, Poet and Peasant and other light overtures, Handel's Largo, Elgar's Salut d'Amour and a whole host of "salon" pieces, Schumann's Träumerei, and many transcriptions of sentimental songs are the staple fare for this class of listener.

Both groups find common ground in another type of work, aptly described in the Victor Educational Catalogue as music of characteristic rhythms and in idealized dance forms. This includes a vast body of musical literature beginning with the simplest marches, folk dances, and singing games, and working on up through the ballet, the orchestral rhapsody, and dance poem. It is in this type of music that the lion's share of appreciation work must be done. Once the novice has stepped from his natural world of primitive folk and popular song into this new and wonderful realm where rhythmical and formal developments first appear, once he has become accustomed to listening to (and for) more intricate treatment of simple melodies and rhythms and has learned to derive pleasure from the color resources of instruments and voices and their combinations, the rest is comparatively easy.

Before going on to a more detailed consideration of the various points in the rather sketchy outline above and to list a few specific records to illustrate some of the different types of music mentioned, I must pause to quote a few most pertinent lines taken from that excellent handbook, "Music Appreciation in the Schoolroom," by Elbridge W. Newton and others, and published by Ginn and Company in connection with their Music Education Series:

"Appreciation of music is that pleasurable response which almost all people make to musical tones and to the melodic, harmonic, and rhythmic impressions that are conveyed by tones. The degree of appreciation depends on the hearer's ability to listen intelligently, that is to say, with musical discrimination. The reaction may be more than one of ordinary pleasure; it may be a pure joy of the spirit. . . .

"The degree of pleasure which each individual derives from music varies according to his ability, native or developed, to secure an emotional reaction or an intellectual impetus from the human appeal of its content or from the beauty of the musical structure. The difference between rhythms that are swift or slow, lightly

moving or ponderous, and tones that are low or high, soft or loud, colored with the quality of the violin or the trumpet, the oboe or the flute, quite instinctively effects the character of the emotional reaction. But the response remains a satisfying and pleasurable reaction, no matter what changes take place. . . .

Many elements go to make up the beauty of music: the emotional content, the quality of tone, the symmetry of tonal design. The greatest joy in listening to music is obtained when all three of these elements combine in a lovely relationship to make a beautiful whole.

"The response to any of these elements may be quite unconscious on the part of the hearer, yet it is appreciation. But if we are to become really appreciative listeners, exerting our intellectual and discriminative powers, we need to direct our attention to the factors which, touched with the sparks of genius, contribute to make great music. In other words, if we desire to lift our appreciation to higher levels, if we wish to become less puzzled, more intelligent, more discriminating, we must become conscious of those factors which make *good* music and which, by their absence, cause the poverty and the unsatisfactory quality in music that is poor."

And then this excellent watchword from an admirable booklet published by the Columbia Company on its Fine Arts Series of Musical Masterworks: "The proof that most people have an innate capacity for appreciating the best music is the simple fact that they get tired and impatient of anything but the best. Popular music has the same basis as classical music. There is no such thing as highbrow music and lowbrow music—there is either good music or bad music, and all good music rests on the common foundation of simple tunes and vital rhythms."

A BRIEF LIST OF FIRST RECORDS

(all electrically recorded)

- Dixie and Maryland My Maryland Victor 2191 Male Chorus
- Dixie and Old Folks at Home Victor 1345 Mary Lewis
- Old Folks at Home and Carry Me Back to Old Virginia Columbia 50120-D Sophie Braslau
- Adestes Fidelis and John Peel Columbia 50013-D Associated Glee Clubs
- Adestes Fidelis and The Palms Victor 6607 John McCormack
- The Palms and The Holy City Brunswick 10263 Richard Bonelli
- Anvil Chorus (Il Trovatore) and Pilgrims Chorus (Tannhäuser) Victor 20127
- Danny Deever and The Road to Mandalay, Victor 6638 Werrenrath; Brunswick Bonelli
- Estrellita and In the Time of Roses Brunswick 15144 Claire Dux
- Ramona and Falling in Love Victor 4053 Dolores Del Rio
- Pagliacci Prologue Columbia 4901-M Stracciari; Victor 6836 Lawrence Tibbett
- Old Folks at Home and Souvenir Victor 1325 Kreisler
- Valse Bluette and Orientale Columbia 181-M Zimbalist
- Humoresque and Valse Triste Victor 6836 Elman
- Humoresque and Meditation (Thais) Columbia 9028-M Seidel
- Humoresque and Caprice Viennois Victor 6692 Kreisler

The Flatterer and Scarf Dance Victor 20346 Hans Barth (piano)

Country Gardens, Shepherds Hey, and Norwegian Bridal Procession Columbia 7001-M Grainger

Melody in F and Waltz in C sharp minor Brunswick 15124 Godowsky

Stars and Stripes, Forever and Fairest of the Fair Victor 20132 Sousa's Band

Parade of the Wooden Soldiers and Bummel Petrus Victor 80674 International Orchestra

Parade of the Wooden Soldiers and Ragging the Scale Brunswick 4021 Anglo-Persians

The Flatterer and Scarf Dance Columbia 1658-D Concert Orchestra

Paderewski's Minuet and Amaryllis Victor 20169 Concert Orchestra

In a Clock Store and Hunt in the Black Forest Brunswick 20068 Concert Orchestra; Victor 35792 Concert Orchestra

In a Persian Marketplace and In a Monastery Garden Columbia 70077-D (and Odeon 3224) Odeon Orchestra; Brunswick 20067 Concert Orchestra

In a Persian Marketplace and In a Chinese Temple Victor 35777 International Orchestra

Spring Beautiful Spring Waltz and Safri Brunswick 57106 International Orchestra

Was It a Dream and Silver Threads Among the Gold Odeon 3237 Concert Orchestras

Dancing Tambourine and Siren Dreams Brunswick 3655 Anglo-Persians

Persiflage and Marionettes Victor 20914 Concert Orchestra

Liebestraum and Kamenoi Ostrow (Reve Angelique) Victor 35820 Symphony Orchestra

Kamenoi Ostrow (two parts) Brunswick 20087 Symphony Orchestra

Rhapsody in Blue Brunswick 20058 Black's Orchestra; Victor 35822 Whiteman's Concert Orchestra

Rosamunde Ballet Music and Moment Musicale Victor 1312 Philadelphia Symphony

Largo and Pomp and Circumstance March Victor 6648 Chicago Symphony

Second Hungarian Rhapsody, Columbia 7120-1-M New Queen's Hall Orchestra; Odeon 5146 Grand Symphony Orchestra; Victor 6652 Philadelphia Symphony

Marche Slave Brunswick 50072 New York Philharmonic; Victor 6513 Philadelphia Symphony

Waiata Poi and Melodrama (Piccolino) Brunswick 15117 Minneapolis Symphony

Caprice Viennois and Dance of the Automatons and Waltz (Coppelia Ballet) Victor 6586 San Francisco Symphony

Liebesleid, Aubade (Auber) and **Serenade** (Moszkowski) Victor 6802 San Francisco Symphony

Shepherds Hey and School of the Fauns Brunswick 15117 Cleveland Symphony

Shepherds Hey and Country Gardens Victor 20802 Concert Orchestra

Shepherds Hey Columbia 163-M Symphony Orchestra, conducted by the composer

Dance of the Hours (La Gioconda) Columbia 50066-D Symphony Orchestra; Victor 35833 Symphony Orchestra

Cavalleria Rusticana Intermezzo and **Barcarolle** (Tales of Hoffman) Columbia 1567-D Symphony Orchestra

Barcarolle (Tales of Hoffman) and **Narcissus** Victor 21449 Concert Orchestra

Peer Gynt Suite Columbia 50025-6-D Symphony Orchestra; Victor 35793, 20245 Symphony Orchestra

Aida Grand March (with chorus) Odeon 5127 Berlin State Opera House Orchestra; Columbia 50128-D La Scala Orchestra; Victor 35780 Creator's Band

Blue Danube Waltz Columbia 50084-D Royal Philharmonic; Victor 6584 Philadelphia Symphony; Victor 59098 Vienna Philharmonic Orchestra and Chorus

Poet and Peasant Overture Victor 35797 Symphony Orchestra; Columbia 50053-D Symphony Orchestra

Light Cavalry Overture Columbia 50065-D Symphony Orchestra; Victor 21251 Symphony Orchestra

William Tell Overture Columbia 7161-2-M Berlin State House Orchestra; Victor 20606-7 Symphony Orchestra

1812 Overture Brunswick 50090 Cleveland Symphony; Columbia 7114-6-M New Queen's Hall Orchestra; Victor 9025-6 Royal Opera Orchestra

Raymond Overture Victor 35924 Symphony Orchestra

The above list of "first" records is obviously a highly empirical selection making not the slightest pretension to any kind of completeness. But despite the fact that it is somewhat haphazardly chosen it is a fairly representative group of familiar or educative pieces in readily appealing recorded performances. Every piece in the list can safely be used in "appreciation" work without fear of frightening the novice; in fact it is very likely that he is already familiar with most of them, although it is less likely that he has heard them played so effectively as on these records. The pieces that are probably new to him (Waiata Poi, Persiflage, School of the Fauns, etc.) all possess the necessary fundamental qualities, piquantly rhythmized and attractive with gay instrumental coloring. Although any of these disks may be (and should be) played for children in addition to folk and nursery songs, folk dances, and singing games, they may have to be used with discretion in the case of some adults of almost entire musical illiteracy. In such cases a return must be made to the "hill-billy" records mentioned last month, gradually working into concert jazz, novelty, and descriptive works.

Particularly valuable in the descriptive classification, where the beginnings of program music are to be found, are the compositions of Mr. Albert W. Ketelbey, one of the musical directors of the British Columbia Phonograph Company, and a composer with a remarkable talent for highly sentimental, yet vivid and attention-compelling examples of this type of music. Ketelbey's works are masterpieces of their *genre*. I do not attempt to defend or admire them on aesthetic grounds, for undeniably their purely artistic value is quite *nil*, but that is beside the present point. His pieces represent a stage in musical development that the majority of people probably never go beyond. For them he is what Wagner is to others. It is idle to sneer at him. We must recognize his qualities for what they are, put them to good use in our educative work, and when the proper time comes (as it will come if we work right), discard him. His level on the musical ladder may be low, but he forms an important rung.

Not only the qualities of the music itself but those of the performance and the recording must be adapted for the purpose at hand. The trained musician is likely to fall into the error of selecting records on the basis of purely musical merits from the very first. Frequently the novice, particularly if he is a person of natural culture and sensibilities, will be attracted by the very best from the beginning, but all too often it seems unavoidable that concessions be made to performances of ready appeal. "Ready appeal" usually involves a considerable exaggeration of the ordinary merits of rhythmical incisiveness, dynamics, color, and the like, often at the expense of the finer interpretative points. Herein lies the explanation for the undue prominence of the bass,

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CELEBRITY RECORDS

- 50146-D 12 in. \$1.25 { **LE ROI D'YS** (The King of Ys): Aubade (Delibes.)
LES PECHERS DE PERLES (Pearl Fishers) Je crois
entendre encore (Methinks Again I Hear.) (Bizet.)
Tenor Solos. Joseph Rogatchewsky
- 50149-D 12 in. \$1.25 { **The White Peacock** (Griffes).
Danse Rituelle Du Feu (Ritual Fire Dance). (De Falla.)
Piano Solos. Myra Hess
- 50144-D 12 in. \$1.25 { **Liebeslied** (Kreisler).
Slavonic Dance in E Minor (Dvorak-Kreisler). Violin
Solos. Joseph Szigeti
- 1842-D 10 in. 75c { **WILLIAM TELL: Overture—Part 1—Dawn** (Rossini).
WILLIAM TELL: Overture—Part 2—The Storm
(Rossini). Instrumental.
Sir Henry J. Wood and The New Queen's Hall Orch.
- 1843-D 10 in. 75c { **WILLIAM TELL: Overture—Part 3—The Calm** (Rossini).
WILLIAM TELL: Overture—Part 4—Finale (Rossini).
Instrumental.
Sir Henry J. Wood and The New Queen's Hall Orchestra
- 1827-D 10 in. 75c { **Romance** (Debussy).
Madrigale (Simonetti-Squire). Violoncello Solos.
W. H. Squire

STANDARD AND INSTRUMENTAL RECORDS

- 50148-D 12 in. \$1.25 { **DIE MEISTERSINGER: Selection—Part 1. Introducing:**
Prelude (Wagner).
DIE MEISTERSINGER: Selection—Part 2. Introducing:
Dance of the Apprentices; Prize Song; Finale of the Over-
ture (Wagner). Instrumental.
Band of H. M. Grenadier Guards
- 1844-D 10 in. 75c { **To a Wild Rose** (MacDowell) (arr. by Ferde Grofé).
Saxophone and Sub-tone Clarinet Solo.
Valse Inspiration (Hazlett). Saxophone Solo.
Chester H. Hazlett of the Paul Whiteman Orchestra

STANDARD and INSTRUMENTAL (Continued)

- 50145-D 12 in. \$1.25 { **Ave Maria** (Bach-Gounod).
MIGNON: Polonaise (Thomas). Instrumentals.
J. H. Squire Celeste Octet
- G-50147-D† 12 in. \$1.25 { **Ein' Feste Burg Ist Unser Gott** (Our God Is Our
Stronghold) (Bach).
Lobe Den Herrn (Praised Be the Lord). Male Choruses.
Staats and Domchor Chorus
Conducted by Professor Hugo Rüdel
- 1826-D 10 in. 75c { **Estrellita (Mexican Song)** (arr. by La Forge).
Cielito Lindo (Fernandez). Soprano Solos. Ruth Stieff
- 1821-D 10 in. 75c { **Victory March** (Shea and Shea).
Down the Line. March. (Pagan and Casasanta.)
Instrumentals. University of Notre Dame Orch.

DANCE RECORDS

- 1845-D 10 in. 75c { **Your Mother and Mine** (from Talking Picture Production
"Hollywood Revue of 1929").
Orange Blossom Time (from Talking Picture Production
"Hollywood Revue of 1929"). Fox Trots.
Paul Whiteman and His Orchestra
- 1822-D 10 in. 75c { **When My Dreams Come True** (Theme Song from Motion
Picture "Cocoanuts").
Reaching for Some-one And Not Finding Anyone
There. Fox Trots. Paul Whiteman and His Orchestra
- 1825-D 10 in. 75c { **Sweet Chewaukla The Land of Sleepy Water.**
Takes You. Fox Trots.
Guy Lombardo and His Royal Canadians
- 1831-D 10 in. 75c { **The One in the World.**
I'm Just a Vagabond Lover. Fox Trots.
Ben Selvin and His Orchestra
- 1840-D 10 in. 75c { **To Be in Love (Espesh'ly with You).**
That's Living. Fox Trots.
Ipana Troubadours, S. C. Lanin—Director
- 1838-D 10 in. 75c { **Singin' in the Rain** (from Talking Picture Production
"Hollywood Revue of 1929").
Nobody But You (from Talking Picture Production
"Hollywood Revue of 1929"). Fox Trots.
Fred Rich and His Orchestra
- 1836-D 10 in. 75c { **Sing a Little Love Song** (Theme Song from Motion
Picture "Broadway").
Hittin' the Ceiling (Theme song from Motion Picture
"Broadway"). Fox Trots.
Paul Specht and His Orchestra
- 1835-D 10 in. 75c { **Here Comes the Show Boat** (Theme Song from Motion
Picture "Show Boat").
Where Did You Get That Name? Fox Trots.
Harry Reser's Syncopators
- 1823-D 10 in. 75c { **That's Why I'm Happy.**
'Way Down Yonder in New Orleans. Fox Trots.
Jan Garber and His Orchestra
- 1833-D 10 in. 75c { **I've Got a Feeling I'm Falling.**
Jericho (Theme Song from Motion Picture "Syncopation")
Fox Trots. Ted Wallace and His Campus Boys
- 1846-D 10 in. 75c { **Evangeline** (Theme Song from Motion Picture
"Evangeline"). Waltz.
Dream Mother. Fox Trot.
Andy Sannella and His All Star Trio



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DANCE RECORDS (Continued)

- 1817-D 10 in. 75c { **Pagan Love Song** (Theme Song from Motion Picture
"The Pagan").
Christina (Theme Song from Motion Picture "Christina").
Waltzes. The Columbians
- 1832-D 10 in. 75c { **I'll Always Be in Love with You** (Theme Song from
Motion Picture "Syncopation").
My Dear. Waltzes. The Cavaliers (Waltz Artists)
- 1824-D 10 in. 75c { **The Riff Song** (from Warner Brothers Talking Picture
"The Desert Song").
One Alone (from Warner Brothers Talking Picture "The
Desert Song"). Fox Trots.
Don Voorhees and His Earl Carroll's Vanities Orchestra

VOCAL RECORDS

- 1820-D 10 in. 75c { **Stack O'Lee—Parts 1 and 2.**
Ukulele Ike (Cliff Edwards)
- 1830-D 10 in. 75c { **The One in the World.**
I'm Walkin' Around in a Dream. Ruth Etting
- 1819-D 10 in. 75c { **Louise** (Theme Song from Motion Picture "Innocents of
Paris").
So the Bluebirds and the Blackbirds Got Together.
Vocal Trios. Paul Whiteman's Rhythm Boys
- 1829-D 10 in. 75c { **Honey.**
I'm Just a Vagabond Lover. Oscar Grogan
- 1828-D 10 in. 75c { **The Utah Trail.**
When It's Springtime in the Rockies. Vocal Duets.
Ford and Glenn
- 1847-D 10 in. 75c { **Then We Canoe-dle-o-dle Along.**
She Has a Little Dimple on Her Chin. Eddie Walters.
- 1841-D 10 in. 75c { **When My Dreams Come True** (Theme Song from Motion
Picture "Cocoanuts").
She's a New Kind of Old-Fashioned Girl. Vocal
Duets. Ford and Glenn
- 1837-D 10 in. 75c { **Am I Blue?** (from Warner Brothers Talking Picture "On
with the Show").
Birmingham Bertha (from Warner Brothers Talking
Picture "On with the Show"). Ethel Waters
- 1839-D 10 in. 75c { **I've Got a Feeling I'm Falling.**
I'd Do Anything for You. The Mystery Girl
- 1818-D 10 in. 75c { **Head Low.**
Peace of Mind. Willard Robison and His Deep River Orch.
- 1834-D 10 in. 75c { **Do Something** (Theme Song from Motion Picture "Nothing
But the Truth" and R. K. O. Talking Picture
"Syncopation").
I'm Croonin' a Tune About June. Vocal Duets.
The Sunshine Boys (Joe and Dan Mooney)

IRISH RECORDS

- 33338-F 10 in. 75c { **The Wanderer Medley. Jigs.**
Universal Reel Medley. Reel. Accordion and Banjo
Duets. Flanagan Brothers
- 33339-F 10 in. 75c { **The Morning of Life.**
Savoureen Dheelish. Violin Solos. James Claffy
- 33340-F 10 in. 75c { **The Moon Behind the Hill.**
The Connemara Shore. Tenor Solos. Seamus O'Doherty
- 33341-F 10 in. 75c { **Molly O'Morgan. Vocal.**
The Tenpenny Bit. Jig. Violin Solo. Frank Quinn
- 33342-F 10 in. 75c { **The Highland Skip; The Sailor's Bonnet. Reel.**
Thady Regan; Trippin' on the Mountain. Polka.
Flute and Violin Duets. John McKenna and James Morrison
- 33343-F 10 in. 75c { **Down the Line.**
Victory March. Marches. University of Notre Dame Orchestra

†These records are offered for sale in the United States of America and Canada only.

In addition to the records listed above there are recordings in twenty-two Foreign Languages.

*Reg. U.S. Pat. Off.

the excessive reverberation, and lack of genuine *p's* and *pp's* in some recent records. There can be no question but that the type of recording has done inestimable harm in discrediting the phonograph in musicians' eyes. But we should beware against painting the villain to too dark hues; there are extenuating circumstances and more than a word to be said in his defense. Such records have caught and held the attention of a vast group hitherto musically anaesthetic. In other words, this type of recording has "sold" the phonograph to a great many indifferent or antagonistic people. It seems best to close our eyes to the methods of high-pressure salesmanship involved. Let us win the novice's attention by this means if necessary, and *then* begin the educative process so that in time he will come to recognize himself the serious defects in the works that first caught his ear.

Thankfully there are a few rare works that combine immediate appeal and intense powers of conviction with genuine artistic virtues. Such super-records are exemplified by Stokowski's Bach Toccata and Fugue in D minor and Russian Easter Overture, Coates' versions of the Siegfried Death Music and Journey to the Rhine, Blech's performance of the Roman Carnival overtures, Harty's Rosamunde and Carneval overtures, or in a lighter type of composition, Blech's performance of Johann Strauss' Radetzky March. Obviously such works must be the exception rather than the rule. It is to the phonograph's lasting honor that their number increases so rapidly.

The ordinary performance expressly designed to catch the ear of the "People" cannot be too squeamish. Some concessions must be made. But (and here is the significant point) such concessions should not entail "playing down" altogether to the people's level. They should mean *an over-emphasis of the ordinary musical qualities rather than an abandonment of them*. Just as children's books are printed in large bold type, so performances and recordings for educative purposes must be unmistakably clear even to the point of exaggeration. Naturally the interpretations will seldom be truly "authentic," nor will they possess the merits of subtlety or delicacy. It is a dangerous business, this work of music appreciation, not incomparable to the blasting out of new roads and highways. Dynamite has to be used; the noise is unpleasant and the danger often serious. But in the end the result usually justifies the means.

There are two opposing camps of musical educators, one of which insists that the beginner should hear nothing but the best from the very beginning. The other is convinced that concessions have to be made in order to reach down to the beginner's level. Personally I am heart and soul with the first group in the belief that if a child is raised on folk music and the simpler songs and pieces of the great composers he will never need the soothing syrup of the multitudinous series of "Tinny Tunes for Tiny Tots." But in the work of musical education with the phono-

graph we are seldom given the opportunity of surrounding a child with the best music from the beginning, unless it happens to be in our own homes. The beginners are usually adults of all varieties of general education. Except in rare cases they must be won over against their own opposition. In consequence one has first to attract their attention, and with a person of average or low intelligence the methods may have to be pretty crude to be effective.

The educator owes it to his artistic conscience to see that the best is always available even to the novice, and that willy-nilly the latter hears genuine masterworks as often as possible. But if the subject does not possess innate sensibilities and refinement of taste, then let us call Mr. Ketelbey to our assistance, or the various "salon artists," or the "hill-billy" singers,—anyone persuasive enough to convince the novice that the hearing of music is pleasurable rather than painful. And if, in spite of all the educator's efforts to lift his pupils to higher levels, they remain unbudgeable at one or another stratum, he can solace himself with the thought that he has done all within his power and that he has given them the best that they were capable of appreciating. After all, there are all kinds of minds. Shakespeare and Beethoven are not for everyone. If a man has a Ketelbey type of mind, Ketelbey will be his Beethoven, and who is to say that he derives pleasure less keen from his god than the rest of us derive from ours?

"When educational music is too austere it does not appeal. When it is too superficial it does not educate." Dr. George Dyson's words should be kept in mind. Between the Scylla of austerity and the Charybdis of superficiality there is a passable channel, but the educator must pilot his way with the utmost circumspection.

(To be continued)

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MUSICIANS AND THE IMMIGRATION LAW

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I must congratulate you on taking up cudgels for the foreign musicians employed in American orchestras, especially those here on limited permits which necessitate going back to Europe every summer between seasons. I know several here and in New York who are in this predicament. It is very unfortunate. Even good symphony players do not make much money, nothing compared with men of similar standing in other professions. And they are not always good managers. It is hard enough for them to get along without going to the expense of going to Europe and back every year. Oftentimes they might make excellent wages playing in some American summer resort. It is not hard work and one enjoys almost a vacation at the same time. But in Europe it is very hard to find work in the summer as naturally musicians there all year round have the first opportunities.

A good musician, fit to play in our best symphony orchestras, is no tradesman or laborer as the immigration officials seem to consider him. Real artists should be given appropriate treatment. Concertgoers derive much pleasure from the orchestras they hear, but sometimes they forget to help make things comfortable for the musicians who give them so much enjoyment. By writing to congressmen, etc., perhaps the desired change in the existing laws may be brought about. The effort deserves the support of every sincere music lover.

Ardmore, Penna.

R. C. W.

ON THE SAME TOPIC

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The article entitled "Immigration and Music" which appeared in your March issue, and the editorial comments in your June issue are worthy the attention of every gramophile who also has the cause of music in America at heart. The present lot of the musician is not a happy one. He is beset with dangers on all sides. He must spend great sums and time in his training with oftentimes slight hope of realizing more than a pitifully small return on his investment. The conductors and major artists are able to do well, and even the composer has his way partly smoothed by prize contest awards, but the orchestral player has nobody to give him a hand.

There seems to be much ill-considered opposition to the admittance of foreign musicians into this country, even when these musicians are artists on instruments that are neglected here. As the Manager of the Philadelphia Symphony says, someday America will be able to produce first rate horn and oboe players, but not yet. If we want players on these instruments up to the standard of those on the other orchestral instruments, we have to import them. It is not a question of competition between the foreign and native musicians, it is a question of filling the post with an imported artist or a home-bred, musically inadequate substitute. Musicianship and not nationality should be the test. I am sure that the really intelligent American musicians do not adopt a dog-in-the manger attitude, but are willing to meet foreign competition on the sole basis of merit. We have many splendid young musicians, particularly violinists, who are winning honored places in our leading orchestras, and they are rightfully encouraged. But as yet we have few or no oboists or horn players of similar talents. Until we can develop them ourselves, we should be grateful that they can be procured from abroad.

Brooklyn, N. Y.

E. G.

RECORDED DIALECTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

An Associated Press story of June 3rd may have escaped the notice of some of your readers interested in the historical and educational aspects of the phonograph. For their benefit I summarize the despatch in brief.

Professors H. M. Ayres and W. C. Greet of Columbia University, who last year recorded dialects of summer school students from many parts of the country, have announced that they will record 20,000 dialects in all parts of the country for a complete library of American speech records. The plan is to select 500 speech centers in the United States and make 200 records in each. These records will then be transported to a central library where the most valuable will be preserved, serving as a basis for "speech maps" and colloquialisms, portraying the transformation which English vowels and consonants undergo in their journey from the Great Lakes to the Gulf of Mexico and from the Atlantic to the Pacific Ocean.

Six years ago Professor Ayers made the first five phonographic records of American speech at Columbia, with the aid of J. P. Maxfield of the Western Electric Company. Last summer many records were taken at the Columbia Summer School. Among the localities whose characteristic speech has so far been recorded are Indian County, Penna.; St. Lawrence County, N. Y.; Newburyport, Mass.; Lancaster, N. H.; Rockbridge, Ohio; Lemar County, Texas; Paris, Texas; Lancaster County, Penna.; Leicester, N. C.; New York City; Macon, Ga.; Ellsworth, Maine; Meriden, Conn.; Bismark, Ill.; Stony, Texas; Lincoln County, Mo.; etc.

Further plans for the novel project of recording dialects in all parts of the country will be made at the session of the Linguistic Institute at Yale, August 2 and 3. Speech of the summer session students will be recorded again this year at Columbia through a new instrument known as the "Speak-O-Phone," which employs an aluminum disc. The university has established a phonographic library.

I presume that the three speech discs issued in the Victor Educational Catalogue are drawn from the recordings made at Columbia University, as there is a note in the catalogue stating that full information on the recordings may be obtained by writing to Professor Greet at Barnard College, Columbia University, New York City. These three records are very fine, by the way, and to those interested they are quite worth their price of \$2.00 each. The examples are of speech in Oklahoma and Macon, Georgia (Victor 65); Northern New York State and Columbia, South Carolina (66); Southern Ontario and Neighborhood of Boston, Mass. (670).

The releases by the International Educational Society, "lecture records" by prominent musicians and critics, and speech records by statesmen and public figures are an additional source of study of dialects through the medium of the phonograph.

Those of us with families realize that the problem of good speech is a very serious one and that unless we exercise great care our children will grow up to employ the slovenly jargons so current today. The radio and the "talkies" are very likely to encourage the worst speech habits. Even the drama today boasts few artists accomplished in the rare and beautiful art of speaking well. Phonographic examples of good speech, spoken by cultured men and women, should be in every home where there are children or where there is being an effort made to speak our mother tongue beautifully and well. And how refreshing it is to hear such records! I do not believe I have any musical recording that gives me more solid pleasure than Forbes-Robertson's Shakespearean readings issued by the International Educational Society. The phonograph has undreamed of potentialities in the preservation of speech as well as sound.

Washington, D. C.

HISTORIAN

VIOLA D'AMORE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

For some years I have diverted myself by collecting records of various solo instruments, until what started as an idle hobby has resulted in an impressive library of recordings. Yet until lately I have never gone into the subject very

seriously, merely picking up appropriate records as they happened to come along. The "foreign" supplements are usually rich in such treasures, and from them I have drawn recordings of the oud, ocarina, balalaika, etc., etc. Now that my curiosity is thoroughly aroused, I am anxious to complete the many gaps in my lists.

Perhaps some of your readers interested in such records could tell me if there are any recordings available of the viola d'amore. A lovely instrument, it is neglected in the concert hall and apparently ignored by the phonograph. Perhaps someday Loeffler's Death of Tintagiles will be recorded; it contains a prominent viola d'amore obbligato.

The note in the Victor Educational Catalogue that a recording of Ravel's Second Daphnis et Chloe Suite is "in preparation" promises a recorded example of the alto flute, another instrument of lovely tone quality, and one only seldom heard. The unfamiliar bass oboe can be heard to good advantage in the old Columbia records of Delius' Dance Rhapsody. There is also an oboe d'amore, half-way between a regular oboe and an English horn. It has a pretty solo in Strauss' Domestic Symphony, which is recorded, I understand, but which I have been unable to procure. San Francisco, Calif. G. G.

RECORDED PIANO CONCERTOS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My friends tell me that interest in piano concertos is dying out. Not as far as I am concerned! I have always felt particular interest in this type of composition and I have been collecting recorded examples for many years. I wonder if any of your readers can beat my collection. If so, I certainly should like to hear from them.

Of Bach I have the Concerto in C for three pianos (French H. M. V.) and the old British Columbia set of the Concerto in D minor, played by Harriet Cohen, a work that deserves re-recording.

Beethoven: the first concerto is played by Kempff for Polydor (acoustic); the third is played by Murdoch for British Columbia (acoustical); the fourth is by Szreter for Parlophone (electrical); and there are several electrical recordings of the fifth or "Emperor" concerto. I have the Victor set by Bachaus. The second concerto of Beethoven has never been recorded.

I have Cortot's version of the Schumann Concerto and there is a new one just out in England, played by Fanny Davies. Mendelssohn's No. 1 in G minor is played by Moisevitch for H. M. V. (acoustic, now withdrawn). The only Mozart Piano Concerto I know of is the new one just out by Dohnanyi for Columbia (No. 17, G major). Tchaikowsky's B flat minor Concerto is played by Mark Hambourg (Victor). Grieg's is played by Friedman (Columbia). Liszt's A major by Pembaur (Odeon). Liszt's E flat and Chopin's E minor by Brailowsky (Polydor). Gershwin's F major Concerto by the composer (Columbia.) All of these are electrical.

Rachmaninoff's Second Concerto (two movements only) was played by the composer for Victor (acoustic). Saint-Saens' G minor (cut) by de Greef for Victor (acoustic.)

Among the works that are virtually piano concertos in all but name I have: Liszt's Hungarian Fantasy by de Greef for Victor; Franck's Symphony Variations by Cortot (Victor); De Falla's Nights in the Gardens of Spain by Mme. Barentzen (H. M. V.); and Witkowski's Mon Lac by Casadesus (French Columbia); all electric. And finally the little-known Burlesque of Richard Strauss, played by Anderson Tyrer on old Edison Bell records.

Can H. M. or Mr. Harry Anderson beat that collection? Montclair, N. J. CONCERTO

MR. HAROLD RETURNS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I had hoped to keep quiet until I paid my annual visit to the Studio on my way up to my summer camp in Maine, August is still some time off and I cannot refrain any longer from "speaking my mind" on one various topics of current discussion in your ever-lively columns.

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to spring up in one form or another. I unreservedly subscribe to your various correspondents' praise for the speedy resumption of normal pressing of album sets by the Victor Company. Here is a splendid example of the "Voice of the People" making itself heard and heeded. Now, as S. R. H. put it so effectively in your June issue, the Columbia Company should show its public spirit by giving us something worth while in the way of part numbers on the labels of album set disks. Otherwise they will be responsible for severe eye-strain and much grumbling on the part of their customers. The Polydor system (of a large numeral on the left-hand side of the label) is a good one, and I see that it has been emulated by H. M. V. in their recent issue of the complete *Götterdämmerung* album (a wonderful work). It is a pleasure to play sets like this that can easily be kept in order. The Columbia Company was quick to follow the trend of the times and put the name and numbers of their works on the backs of their Masterwork albums (when there was a demand for this sometime ago); now they should lend an ear to our plea for good-sized part numbers.

By the way, speaking of albums, The Gramophone Shop people deserve a word of praise on their remarkable album series, and particularly for the generous-sized type used on their backs. The practice of gathering together two or more related works of a composer in one album is to be enthusiastically endorsed (Rabaud's *Procession Nocturne* and Marouf Ballet, Liszt's *Tasso* and *Les Preludes*, for example). I am surprised that the manufacturers do not do this more frequently. For instance, the Victor Company might put its Coates versions of Strauss' *Till Eulenspiegel* and *Don Juan* in one album. Album sets are always to be preferred to works consisting of one or two disks that are liable to get separated or lost.

The Gramophone Shop seems to be waxing very prosperous lately. Congratulations to Messrs. Tyler and Brogan! Since they started in business about a year ago they have moved to larger quarters, and then twice expanded their present quarters, until now their shop (or better, emporium) is certainly one of the very finest in the country, if not the world. Of course, similar praise may be given the H. Royer Smith Company in Philadelphia, although as this was well established concern long before it entered the importing business, its success is somewhat less spectacular than that of the younger New York organization.

The example of these super-dealers proves again, if indeed any further proof were necessary, that success in the retail phonograph business depends entirely upon intelligent merchandising and a thorough, personal knowledge of music and phonographic literature. I have heard of a number of dealers who are bitten with the bug of going into the import and export business, but I advise them to hesitate before they jump into waters that are too deep for them. It requires years of training, an unusual knowledge of records, and personal enthusiasm and interest. A bluff can't be made to go here!

I am glad to see that a number of readers rallied to my support in the attack on the "historians" and "collectors" who are so busy rummaging among ancient catalogues that they never realize that the dust of by-gone years has blocked their ears to the music of today. I yield to no one in my admiration of the great singers of the past. I have heard many of them myself and have been inexpressibly thrilled by them. But to pretend that their scratchy, raspy records, the products of the infancy of the phonograph, really represent is all nonsense. I prefer to cherish my memory of them rather than to listen to grotesque parodies of their art on disks hardly fit for playing at a cat's funeral, as the expression goes. I am aware that my language is pretty strong, but I think that strong language is demanded by the occasion. I confess that I never imagined that the historical and collecting bugs had bitten so many people.

Finally, I wish to pledge my support to your most worthy agitation for an amendment to the existing immigration law that will permit "worthy foreign artists already in this country to remain here and become American citizens." Here in New York the musicians' plight is a very unfortunate one and in view of the present situation (not a permanent one, I sincerely hope) it would be inadvisable to permit the entrance of foreign artists (except of course, soloists, and highly specialized musicians) to enter when there is not nearly work enough for the men already here. But those worthy artists

who are already here, and who in many cases have been her for a number of years, certainly do deserve our help. It is becoming more and more difficult to obtain temporary permits for the concert season and the practice of forcing the men to go abroad every summer is utterly despicable. The situation demands careful consideration,—not by a group of politicians either, but by musicians and music lovers thoroughly familiar with the true facts of the matter.
New York City, N. Y. EDWIN C. HARROLD

JOSEFFY'S NIECE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. W. E. Dancy inquired through your columns recently something about a famous pianist of the past—Joseffy.

Perhaps it would be of interest to this gentleman to know that a niece of that great pianist is now concertizing in this country . . . also studying with Joseph Lehvinne in New York City. Her name is Teri Joseffy and she can be reached through Miss Margurite Easter, concert manager. I do not know whether there are any Joseffy records, but I do know that her recital was quite a colorful event in New York last season.

Somone wants the *Rhinemaids' Scene* done with both voices and orchestra. So do I! such a recording would make an excellent introduction to the appreciation of Wagner, for I believe this passage is one of his most melodious and most easy to listen to!

What can we do to bring this recording about?
Chicago, Illinois. W. J. DUNCAN

ATTENTION MESSRS. PHILLIPS, BARNES, DANCY, ET AL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Just a couple of points in your correspondence columns recently on which I may be of help. To our Gregorian enquirer, Mr. Phillips of Cambridge, I can say that Victor records 21622, 21623, 20896, 20897, and 20898 all contain this same type of music by the same Palestrina Choir. Had I more time, I could give him more data as to composers, periods, etc. With the limited time at my disposal I can only tell him that the Mass of the Blessed Virgin is by Palestrina, in Latin, *Missa Marialio*. In Boston at the Episcopal Church of St. John the Evangelist, down in back of the State House, he can doubtless hear Palestrina, Vittoria and other composers of the period almost any Sunday morning, and in New York he can hear them perfectly done any Sunday morning at St. Ignatius' Church, 87th Street and West End Avenue. Some records were made by the Sistine Choir some years ago—it may have been 1904, but they were very bad and were finally all discontinued. They were Victor Red Seals. The Roman Polyphonic Choir has made a group of records of the same sort of thing, issued by the Brunswick Co. in an album which was also utterly impossible. On Victor records 20-59081 and 20358, Russian list, are some very fine examples of Russian church music beautifully done, and on Victor Red Seal 9159 are two fine Palestrina compositions by the Florentine Choir. On Victor 5-81596—German list—is the same Gregorian Carol, Joseph Mine, that will be found on 21623, but in a slightly different harmonization, done in German by a German Choir, with two excerpts from Bach's Christmas Oratorio on the reverse side. Joseph Mine is by Calvisius, A. D. 1587. And on Canadian Victor's, if one has access to Canada in any way,—120807 has a splendid rendition of Bach's *In Dulci Jubilo* and 120818 an old Latin Hymn from Solames Church Melodies called *O Filii et Filiae*, both by the choir of the Temple Church, London. These last two might be obtained through the Gramophone Shop, since they are English recordings.

To our friend Mr. Dancy of New York who craves rare piano recordings, I can recommend two which the Victor Co. will gladly repress for him as they did for me. 88492—Paderewski's *The Carrillon de Cythere* by F. Couperin—\$1.50 for repressing; and 55157-B—*Finlandisch Dance* by Palmgren and *Arabesque in A flat* by Leschetizky, played by Moiseivitch—\$1.25 for repressing. These are both old recordings, but very lovely ones and sound extremely well on the new machines. Both are surpassingly lovely. The A side of 55157 had a Chopin waltz which has been done by several pianists in new recording I believe.

Mr. Barnes of St. John, Michigan, who yearns for old re-

cordings by Gay, Gerville-Reache, Nordica, Raisa and Michailowa, I should like to ask have you ever heard any of the old recordings of our own Lucy Isabelle Marsh? And incidentally I cannot understand why more new recordings of her more than excellent voice have not been forthcoming than the three or four only which have been issued. Her 55194-B, "Hymn to th Madonna" by Kramer-Baker-Kremser; her 55140, Alabieff's "Nightingale" and the Cunningham-Anderson "Spring's Awakening"; her 74345, "Carmen—Parle moi de ma mère" and her 45181-A, Italian Street Song from Herbert's Naughty Marietta, while none of them perhaps terrible high grade music with the exception of the Carmen, are still beautiful things and beautifully done, and sound quite as pleasing as many of the new soprano recordings on the new machines. As these would probably be repressings, I would advise against ordering the A side of 55194 which has an abortive vocal devastation of the Andante from the Moonlight Sonata. The B side of 45181 has a still lovely recording by Miss Marsh and Marguerite Dunlap of the Tales of Hoffman Barcarolle. (All Victor, of course.)

And finally to our friend who raves about the performance of his chromic needles may I say that I wish he could hear my little \$95.00 Orthophonic with some very old and hard and dried-out fibre needles that I picked up somewhere. And may I express to him my opinion that *any metal* needle, being harder than *any record composition*, will in time—and not such a long time either—wear a surface rasp into any record. Contrary to the opinion of all my friends, I do not like electric-reproduction machines. The large Orthophonics which have "re-entrant" or any sort of convoluted horns or "tone-chambers" are not very kind to fibre needles—the needles are not solid enough to propel the sound through all the convolutions and so much volume and also detail is lost. But with a good hard fibre needle—which, by the way, Columbia sells—and a \$95.00 Orthophonic with just a straight and unobstructed tone chamber, I get perfect reproduction, absolutely real tone on any instrument or voice, plenty of volume, never a blast and never a sign of surface-scraps of wear on any record. I'll bet my set of Rachmaninoff's Second will last longer than our Chromic needle friend's.

Hackensack, N. J.

GRAMOFIEND

RECORDS OF THE KAISER WALTZ

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The letter from Mr. K. S., waltz specialist, was read with great interest. I am sure that every good collector will agree with him on the desirability of more waltz recordings, particularly of Strauss' great Kaiser waltz, my favorite as it is that of K. S. However, K. S. has overlooked a couple of records of it. Besides those by Marek Weber and Dajos Bela which he mentions there is one by Jacques Jacques' Ensemble on Columbia 50058-D and another by the International Novelty Orchestra on Victor 35919. Neither is really worthy of the composition, however. Of all the Strauss waltzes this one particularly demands a complete version by a full symphony orchestra. Perhaps Bodanzky will do it some day.

K. S. also passed by a one-part recording of Lincke's Spring, Beautiful Spring Waltz, played by the International Orchestra on Victor 68811. This work is another that demands a large orchestra and no cuts.

Cleveland, Ohio

WIENERBLUT

FARRAR-JORN DUETS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

For the information of Mr. Edward W. Tribbe of Baltimore whose letter appeared in your issue of August 1928 I would say that there was a ten-inch record of the duet *E il sol del' anima* (Rigoletto) by Geraldine Farrar and Karl Jorn. The number was 61817 on a Musica label, and was made in Germany by the Deutsche Grammaphon A.-G. of Berlin-Hanover. On the reverse face was the *Misere* from *Trovatore* by Jorn and Maria Dietrich. The price was \$1.50.

On Musica 61818 there are duets (in German) from *Faust* and *Tannhauser* by Farrar and Jorn, ten-inch, same price.

Did the great baritone Francesco D'Andrade whose Don Juan was the rage some twenty years ago in Berlin ever record for the talking-machine? He appeared there with Lilli Lehmann. D'Andrade died in Berlin in 1921, I believe. He was a native of Lisbon, Portugal.

J. H. BROWN

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MR. WALSH IN REBUTTAL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

D. H. D. takes some pretty hard raps at us historical record enthusiasts in the April Correspondence Columns. What is more, the majority of his remarks anent the historical "fanatics" (a harsh word; I prefer "nuts" or "bugs") can very well be justified. It is quite true that buyers of that type of record upon which we have agreed to confer the title historical often accumulate things that are never played once they are filed away, and that in refusing to let the dead past bury its dead they are taking away valuable support from some of the splendid recordings of today.

Here is an example that supports the strictures of both D. H. D. and Mr. Harrolds. Surely everyone remembers how "Yes, We Have No Bananas" played havoc with the universe in 1923. Well, I didn't give that engaging tune a tumble. In a world-wide epidemic of "banana-itis" I wasn't even scratched. But two or three years later I became obsessed with a yen for "Bananas." To my perception it had grown delightfully antique and smelt reminiscently of lavender and old lace. So I obtained a copy and you have just one guess as to how often it is played in the course of a year.

Having conceded thus much, I cannot agree with every one of the morals D. H. D. draws from his setting forth of undeniable facts and most certainly cannot concur with the contention of some enthusiasts that hanging on to long dead records is analagous to keeping the remains of Dobbin, the family horse, in the parlor for old associations' sake.

First, D. H. D. is wrong, I think, in alleging that the historical fiends scour the country to get records for which they care nothing, except to be able to boast about having them in their collections. Collecting of historical records derives not from such a naively boastful and cold blooded spirit as that. What makes the historical collector the thing he is, is a state of mind, either born in him or acquired in early childhood and ineradicable except by a major surgical operation upon his brain. He comes into this world with a positive genius for letting the good things of today slide by

in order to acquire the not-so-good things of yesterday. The dear dead past has an irresistible charm for him—the longer dead the better. I once knew a man who bought a daily paper, but did not read it day by day. Instead, he hoarded his copies until he had a month's supply. Then he read them all in one orgiastic sitting. He must have had the makings of an ideal historical record collector for, when he settles himself to read, the historically inclined fellow is very likely to prefer the history of ancient Rome to that of the Twentieth Century United States—Gibbon to Mark Sullivan.

And it is the same about his music. The history-bug passes by the opportunity of obtaining Weingartner or Stokowski's latest to take unto himself a poorly recorded set of Lilli Lehmann's. Twenty years from now he will be raising heaven and earth to secure those masterpieces which he foggily overlooks today. And the worst of it is, as I have already pointed out, that he simply can't help being that way and there is nothing that can be done about it. His unseemly behavior is due to a mental attitude (should I better say aberration,) and to nothing else. I sometimes think that historical enthusiasts, as well as many "modernists," must have been dropped on their heads when they were young.

D. H. D. is also wrong in thinking that enthusiasts never play any of their historical selections. The record which I have been using more than anything else for the past few weeks may not seem to D. H. D. to fall under the historical heading but it comes in that category to me. It was bought for seven cents in a New York hock shop by Mr. A. J. Franck, an astute metropolitan collector, and passed on to me, on the ground that it better consorted with my nondescript collection than with Mr. Franck's, which is confined almost entirely to electric recordings. It is a Syrena-Grand record (a brand of which I have never otherwise heard), pressed in Russia. The tunes, however, are authentically American, one being "That Haunting Melody," which Al Jolson made famous in 1911, and the other, "Soloman's Trombone." No doubt some enthusiast, going by their titles, will now arise to say that in paying seven cents Mr. Franck got stung, but he will be in error. Both songs are sung by a gentleman labeled "Mr. Johnnie Black," in a Yiddish accent that could be cut with a knife. How such a thing ever came out in Russia I can't conceive, but, that notwithstanding, the "oy, oy's" of which Mr. Black makes frequent use are simply killing, and he who can hear this concoction without laughing is lofty-deemed indeed. Odd bits of comedy such as this have always been irresistibly fascinating to me and do much to soothe a recurrently discomposing nervous malady to which I am subject.

Writing in much the same vein as D. H. D., "A Musical Progressive" asks for some information concerning modern recording developments. Having been one of the chief historical offenders of late, perhaps I can mitigate my sins by retailing two or three bits of news that have recently come into my ken.

Long playing records have been much talked about in these columns. It begins to appear now that the wish for them is going to be gratified. Nobody seems to be able to find out anything about the Sonora longplayers, announced many months ago, but a trade paper quotes the president of the Columbia Co. as saying that Columbia expects soon to put out a disc that will play fifteen minutes to a side.

Record cabinets were much talked about at one time. A trade weekly chronicles the fact that H. A. Weymann and Son, Inc., Victor wholesale dealers in Philadelphia, are now marketing a cabinet designed to contain forty ordinary album sets and, in addition, six of the La Scala series in which operas are recorded in their entirety. Such a cabinet should meet with a ready sale.

A newcomer to the record field, with headquarters in New York, it about to market a new disc which will be known as "The Unbreakable record." This product will be made of material similar to that used in the English indestructible records and will, presumably, be used for nothing but popular music, the surface and material not lending itself well to celebrity recordings.

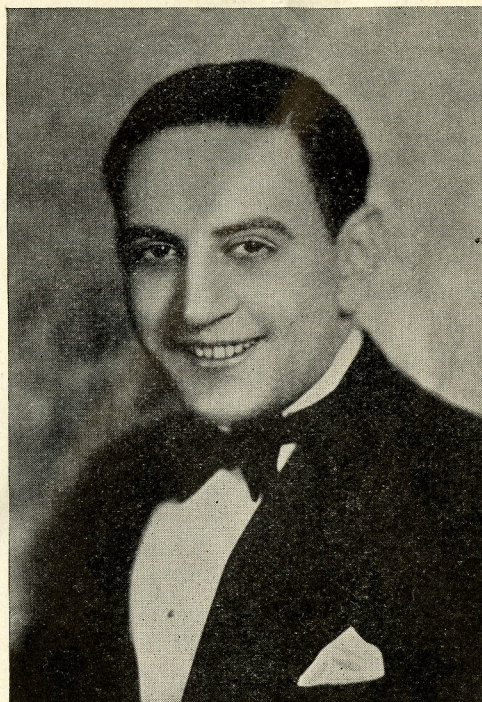
And this exhausts, for the time being, all my phonograph news. In conclusion, let me ask what has become of the phonograph societies? I fear that interest in them is reclining. Whether this be true or not, I'm going to try to or-

ganize one in this little town of Marion and to secure a goodly number of steady readers for the REVIEW. There are plenty of music lovers here and it is very possible that I can make a success of this movement, at which I should have been working months ago.

Marion, Virginia

ULYSSES J. WALSH

Phonographic Echoes



Guy Lombardo

GUY LOMBARO AND THE ROYAL CANADIANS (Exclusive Columbia Artists)

Guy Lombardo and his Royal Canadians (exclusive Columbia artists) are the latest dance organization to soar sensationally into stellar prominence. Beginning around 1922 Guy and his two brothers, Carmen and Lebert, began playing for invalid soldiers in Canada, progressing by rapid stages to a vaudeville tour in the United States, and regular engagements with the Claremont Restaurant and Music Box in Cleveland. In 1927 they moved on to the Granada Café in Chicago, where they still are, and which largely through the attraction of their playing has become the center of Chicago's night life and the acknowledged leader of the city's night clubs.

They are the outstanding radio and dance entertainers of the Middle West and the Columbia recordings are aiding in giving them national fame. Lombardo's orchestra has an individual style of its own that combines the best features of "sweet" and "hot" jazz. It is strongly a family affair, with Guy, the leader, playing the violin; Lebert, the second brother, playing the trumpet; and Carmen, the youngest as saxophonist, vocal chorister and composer. Among his recent hits are "A Lane in Spain," "Coquette," and "Sweethearts on Parade." To sample The Royal Canadians' appetizing fare of dance music one might recommend first: Columbia 1721-D, Baby and Please Let Me Dream; 1782-D, Love Me or Leave Me and I'm Still Caring; and 16533D. The Spell of the Blues and High Up.



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Another memorable manifestation of VICTOR leadership

COMMENTS a staff critic in the June *Phonograph Monthly Review*, apropos of the three great Victor May releases: "It would not be preposterous to name this trio of conductors as the world's greatest; at any rate there is surely no other group of three that could be put ahead of them."

Stokowski, Toscanini, Koussevitzky! These are indeed masters for the disk collector to conjure by: and in the records bearing them, Victor engineers have achieved reproduction that will thrill every gramophile.

The reviewer of this magazine, for example, is enthusiastic about the amazing real (not relative) p and pp obtained in the recording of the "Pastoral" Symphony with the Boston Symphony. He says of the strings: "Has any such example of wizard-like trilling been caught on the disks before?" The reproduction of the wood winds "raises a new standard for sweetness, cameo clarity, and dainty grace." Here is a superb album that you will want to own at once!

Of Dukas' glittering *L'Apprenti Sorcier*, played by Toscanini and the New York Philharmonic, a quotation from June *Analytical Notes and Reviews* is again appropriate:

"This record stands in a fair way to repeat the sensational success of Stokowski's Blue Danube and Second Hungarian Rhapsody records."

The Stokowski *Russian Easter Overture*, played by Stokowski and the Philadelphia Orchestra, was at once recognized as "magnificent recording on every point."

Cognoscenti consider this trio of recordings as among the very greatest produced since the invention of the Orthophonic process. Unlike many really admirable records, they are lacking in no phase of either interpretation or performance. As a trained amateur of disk music, you owe it to yourself to hear them all at your Victor dealer's—soon.

Victor commands artists—orchestras—conductors that are of the very top flight—the greatest the world affords. "The Victor organization is uniquely 'music-minded.'" Victor recordings cover the whole range of music—and the Victor Orthophonic electrical method represents the ultimate in modern musical reproduction—the climax of 30 years of continual, unchallenged leadership in acoustical science. These are basic reasons for Victor supremacy with gramophiles.

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A special edition of the "Russian Easter" Overture, in a distinctive album, with the first record autographed by Mr. Stokowski, is available to a few collectors. The edition is limited to 250 copies. Positively no further autographed editions of this recording will be released, and this edition will be completely sold to the first 250 applicants. List price \$12.00. Order through your Dealer.



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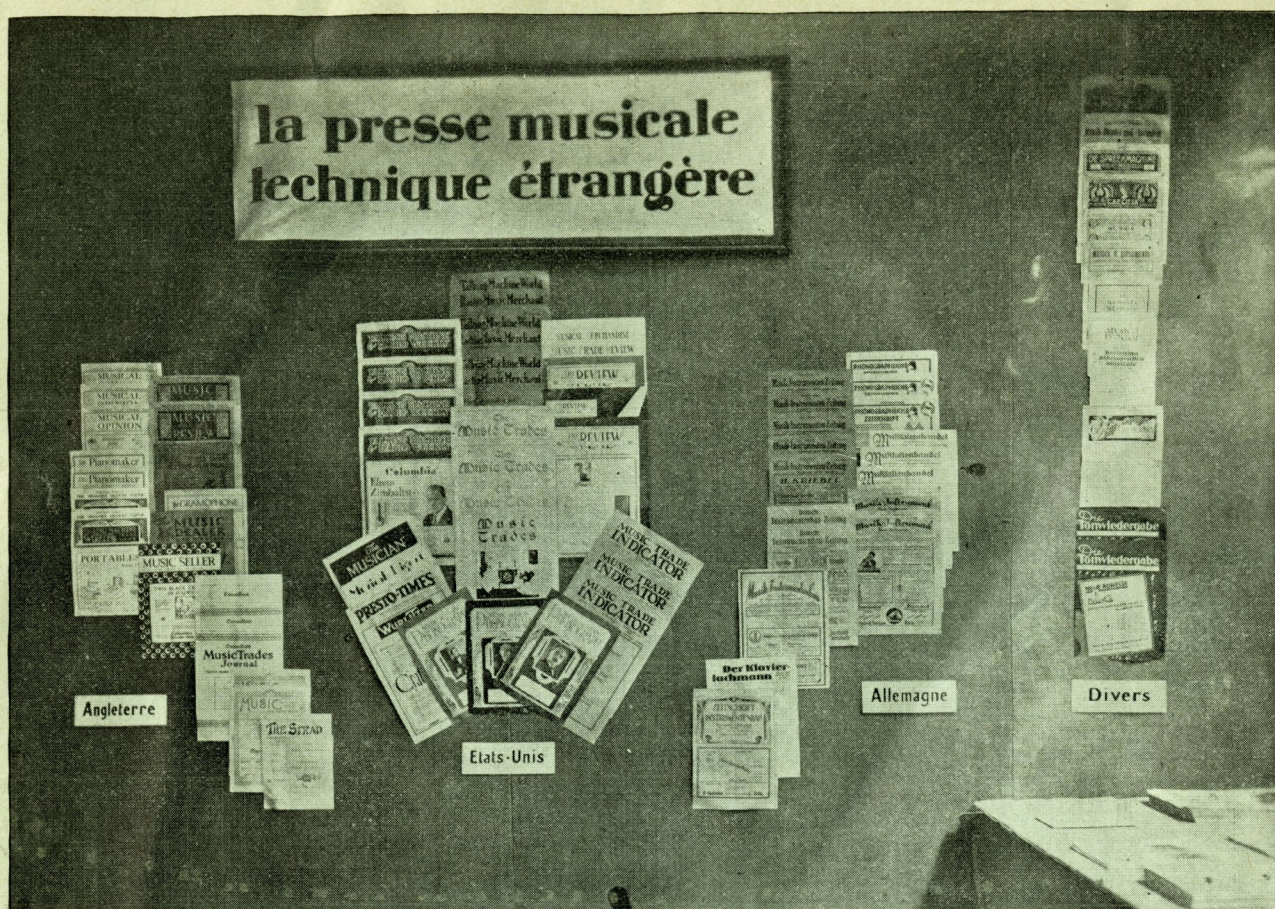


Exhibit of foreign publications at the 7th Salon de la Musique et du Phonographe, Paris, France, 1929. Note the prominent position THE PHONOGRAPH MONTHLY REVIEW occupies among the American Magazines.



Anton Witek, Concertmaster of the Bayreuth Festival Orchestra (former Concertmaster of the Boston Symphony and Berlin Philharmonic), and his wife, Alma Rosengrén-Witek. The Witek's first joint recording, Bach's Concerto in D minor for two violins, has recently been released by the British Columbia Company (see next page).



THE 7TH SALON DE LA MUSIQUE ET DU PHONOGRAPHE PARIS—1929

The great yearly Paris International Fair is over and with it the 7th Salon de la Musique et du Phonographe. More exhibitors than ever before have been grouped together this year; manufacturers of all kinds of instruments, talking machines, accessories as well as music publishers. Amongst them a considerable number of foreign exhibitors coming from the different countries of Europe. All were very much satisfied with the big success their exhibition has found and declared unanimously the "Salon de la Musique" a real necessity which most facilitates every kind of transaction between manufacturers, distributors and retailers. There are many signs indicating that the Paris Salon de la Musique et du Phonographe will more and more become the great world market of musical goods of every description.

The Witeks, Matched Violinists

(Exclusive Columbia Artists)

Through the ever-thoughtful courtesy of Mr. Norman Smith, Manager of the Boston Branch of the Columbia, we were informed that a noted European musician and recording artist was in Boston for a summer visit and that in all likelihood he would be a valuable person to interview for the benefit of the readers of THE PHONOGRAPH MONTHLY REVIEW. Mr. Smith's suggestion was a most fertile one, for the visitor proved to be not only a musician of the first rank but the source of much fascinating phonographic information.

Anton Witek, a Bohemian by birth, Concertmaster of the Berlin Philharmonic Orchestra at the age of twenty-one, and present Concertmaster of the Bayreuth Festival Orchestra, is no stranger to Boston, for he held the same post with the Boston Symphony for nearly a decade during its Golden Age. His recording experience is both long and distinguished, beginning with his solo records for the Boston Talking Machine Company (of which more later) some sixteen or eighteen years ago, including orchestral recording with the Boston Symphony under Dr. Muck for the Victor Company, the Bayreuth Festival recording of the complete Tristan and Isolde for the Columbia Company, and still more recently, the first of a series of works for two violins, played by Mr. Witek and his wife (and former pupil), Alma Rosengrén-Witek.

Both Mr. and Mrs. Witek display the keen interest in the phonograph and the lively appreciation of its significance that one finds almost without exception among progressive musicians in Europe. They have a keen sense of the potentialities of recorded two-violin literature and obviously they intend to accomplish noteworthy achievements in that field. No two first rate violinists could be better fitted for the task. Beside his notable orchestral record, Mr. Witek is also distinguished by his many concert tours and appearances as soloist under virtually all the leading conductors of recent years. He was the first, by the way, to perform the feat of playing three concertos in a single concert. His wife, Alma Rosengrén-Witek, American born, began her concert career at the early age of nine (as did her husband also). She studied with him during his stay in Boston and after their marriage has appeared with him in joint recitals as well as solo. She is a member of his present string quartet in Bayreuth.

Their first joint recording, the Bach double violin concerto in D minor, appeared a couple of months ago in England; undoubtedly it will be released soon in this country for the work should be popular here. American readers will be interested to learn some of the details of the actual recording of this work. It was recorded on the stage of the Festspielhaus at Bayreuth—the first non-Wagnerian work to be played there during the history of that famous musical shrine! The accompanying orchestra was composed of the first desk men of the Bayreuth Festival Orchestra, surely a picked ensemble if there ever was one. The conductor was Ernst Schmidt, assistant-conductor of the Boston Symphony under Dr. Muck. These records, unquestionably the first of a series, have attracted immediate attention abroad. They have not yet been heard at the Studio here, although the American im-

porters report a lively sale of the disks, but I can imagine how effective they must be in the matched performance by husband and wife, teacher and pupil, merged personalities, and a perfectly unified style. The Witeks are strong believers in a thoroughly vital Bach. For them his music demands primarily precision and a vigorous rhythmic pulse. A favorable omen: here will surely be no faltering, thin-blooded Bach, but the full-muscled vigor and life of the grand old man himself.

It is appropriate that the Witeks' first joint recording should be from Bach, for Mr. Witek's phonographic solo debut was in the Bach Chaconne, the first recording of this work ever to be made. This was in the old days of the Boston Talking Machine Company, formed originally to record the Boston Symphony. But Mr. Higginson could not be won to the idea; perhaps it was just as well, as eighteen years ago the phonograph could hardly have done his orchestra due justice. However, he suggested that various soloists and ensembles profit by the opportunity, which was done. Besides a two-part recording of the Chaconne, Mr. Witek also did two smaller pieces by Ries, one of them the ever-popular Perpetuum Mobile. Perhaps the historical experts in our midst will enlighten us as to the whereabouts of the Boston Talking Machine Company's records today. Mr. Witek does not even possess a copy of his own, and his wife has never heard them. Possibly the present interview may result in bringing these works to light again. The first recording of Bach's Chaconne is certainly of more than ordinary historical significance.

I pressed Mr. Witek about the recordings of the Bayreuth Festival Orchestra and learned for the first time some indication of the tremendous difficulties involved in recording a complete opera. Transferring Tristan and Isolde to records was a Herculean task. First the squad of engineers from London had to assemble their apparatus, get it in good working order after having experienced the vicissitudes of travel, and then conduct exhaustive acoustic tests,—all before a single note could be sung. Then the actual recording began, continuing for over a month, as time had to be squeezed from the regular festival performances and rehearsals. A thousand little accidents held up the work: a member of the orchestra dropped his instrument, a member of the chorus moved his chair, a soloist made a false entry. Record sides were even spoiled by a fireman tramping noisily past backstage and by an aeroplane flying too closely overhead. Only by persistence and patience could the work be successfully completed.

Yet all the difficulties of recording a large work today are nothing to what they were in the old days. At least one can play in ease, Mr. Witek says, free from the fear that constrained him when the Boston Symphony was recording for Victor in Camden under Dr. Muck. Then his position (he was concertmaster then as with the Bayreuth Orchestra now) brought him close to the enormous recording horn upon which his bow was all too liable to strike—of course ruining the record side.

Mr. Witek's knowledge of the phonograph and his keen insight into its possibilities should put to shame those musicians—some of whom are still to be found in this country—whose eyes have never been opened to the significance of the phonograph and recorded literature. He tells me that there is a possibility of his remaining in this country. We need him here. Aided by his wife, these matched musicians whose playing is blended into one homogeneous style should provide a new and rare musical delight to American concert goers and record buyers. Their performances and recordings may well be anticipated.

—Observer

Due to vacations among members of the
Staff, the Studio and Business Office of the
Phonograph Publishing Company will be
closed June 28 to July 6, and August 2 to 10.

"By the Way—"

By ULYSSES J. WALSH

Literary References to the Phonograph

THE talking machine, as far as my reading experience goes, has not been the subject of extensive reference in the general literature produced since its invention. Perhaps the most interesting of the scattered references upon which I have chanced is that which occurs in one of Jules Verne's least known books, "The Castle of the Carpathians."

As the title indicates, the scene of this story is laid in the Carpathian mountains, near the border of Rumania and Austria. The hero is a young man who thinks his sweetheart, a celebrated opera singer, dead, but who sees her—or an apparition of her—on the walls of a castle inhabited by a music-mad nobleman. He also hears her voice singing some of the numbers which she had made famous in opera. Finally penetrating into the carefully guarded castle, the poor fellow finds that the vision of his beloved was caused by an ingenious projecting machine and that the sound of her voice came from a phonograph. The mad nobleman had secretly made records of the diva's lovely voice.

Verne's account is interesting. "This box (the phonograph) was about twelve or fifteen inches long and five or six wide, and the cover, encrusted with jewels, was raised, showing that it contained a metallic cylinder. . . ."

"This instrument had reached a high state of perfection at this period (the closing years of the Nineteenth Century), and Orfanik had so improved it that the human voice underwent no change, and lost none of its charm or purity. . . ."

"Phonographs were successively and secretly introduced into the private box at the theatre during the last weeks of the season; and in this way their cylinders received the cavatinas and romances from the operas and concerts. . . ."

So! It may be news that, several years before 1900, the cylinder phonograph had been sufficiently perfected so that there was no difference in the sound of it and the singer whose voice it reproduced, but Verne's account is of interest, nevertheless. And this constitutes another feather for that author's cap. Jules Verne has been credited with foreseeing the perfection of nearly every scientific marvel from the submarine to the airplane, and in this very tale he calmly outlines the custom of recording at the theater instead of in a stuffy studio. Can it be that the mad baron anticipated the methods of the present day and recorded the unfortunate star's voice by the electric process?

Cowboy Enthusiasts

Rex Beach made considerable use of the phonograph in his popular novel, "Going Some!" Like "The Castle of the Carpathians," its action takes place in the Nineties. The plot concerns a group of cowboys, whose proudest possession is a cylinder machine that, according to its fortunate possessors, is "clear as a bell." (Did Sonora pinch its motto from the pet expression of those cowboys?)

Though all the boys had records of their own of which they never tired, the general favorite was "In the Baggage Coach Ahead," a tearful ditty written by a colored pullman porter, Gussie L. Davis. The record was one of the early type in which, before the music started, an announcer told what was coming. "In the Baggage Coach Ahead," a man's voice would roar. "Sung by Miss Helena Mora for the Echo Phonograph Co., Noo York and Pa-a-his!" (Evidently Beach was thinking of the old Columbia Co., whose cylinder records were "announced" in just that manner.) The man having said his say, a sweet feminine voice was heard: "Yes! 'The Baggage Coach In Front.' Sung by Helena Mora, God bless 'er!" and forthwith would be heard the sad story of the wailing infant whose mother lay dead in the baggage coach up front. Other favorite records were "Silas On Fifth Avenue" (Uncle Josh?) and "The Holy City," Stephen Adams' classic, rendered by Madame Melba. There was almost a shooting scrape when one irreverent broncho buster informed a devout admirer that "The Holy City" was a coon

song and that "Mrs. Melba" had a world-wide reputation as a coon shouter.

The cowboys finally held an athletic tournament in which they bet their phonograph against the lads of another ranch, and of course they lost. Equally of course they won it back before the end of the book, and the story wound up with one of the "hands" starting up "The Baggage Coach" just as the hero and heroine went into a clinch.

Mention of Helena Mora, the woman baritone (would not a duet between her and a counter-tenor like Richard José have been an interesting novelty?), who was very famous in her day, brings up the question of how many of the light opera and musical comedy favorites of the Eighties and Nineties made records. I don't think Lillian Russell did. Lottie Gilson, "The Little Magnet," who drew huge crowds into many a show, made Edison cylinder records. Richard José, the marvelous counter-tenor, was a favorite Victor recording artist. I have an old Victor, "The Man In the Overalls," celebrating the virtues of the Working Man and sung by Joe Natus, the minstrel John McCormack of his day. Nat Wills, Charley Case and Murry K. Hill made many comic talking records, but I have never heard that Jim Thornton or Peter Dailey recorded. Manuel Romain sang frequently for Edison, Victor and Columbia, and occasionally records until this day. Weber and Fields clowned through a number of uninteresting double-faced records for Columbia.

Reverting to the subject of literature: "Hugo," a wretched novel by Arnold Bennett, has a passing phonographic mention of some interest. The Arnold Bennett of "Hugo" is certainly not the Arnold Bennett of the pottery towns and I should consider the time I spent reading it a sheer waste were it not for its purely incidental reference to recorded music. In one scene the hero played records of "Follow Me! Follow Me!" by Edna May, a cornet solo of "The Lost Chord," and some other numbers I do not now recall. Edna May, by the way, was another recording star of the Nineties. So was Vesta Victoria, who sang her classic "Waiting At the Church" for Victor. So was Clarice Vance. May Irwin made several Victor records.

Short Story References

Coming now to short stories, in the Railroad Man's Magazine a waitress described the people of a town as being so far behind the times they thought George M. Cohan a Jewish pawnbroker and Billy Murray a grand opera singer. Billy Murray, my pet comedian, at the sight of whose name my eye always lights up, also was mentioned in a story that appeared, I think, in the All Story Weekly, wherein was told how a Chinese emperor loved to listen to records by the beloved comedian. "I can't understand the words," the emperor said, "but the silly little tune and the funny way of singing amuse me." The Detective Story published an opus entitled "Sergeant Ryan's Notebook," in which the grooves of a record were impregnated with some lethal substance set off by the friction of a needle. Another mystery story concerned a phonograph company, the president of which bore the familiar name of Henry Burr. I once read a novel, which I forgot to mention in its place, in which a man's voice was heard every night in a spinster's room, but the dear girl was really a good girl fitting herself for a higher sphere in society by taking a dictaphone course in French and the man's voice was only the recorded one of her instructor. In one of his narratives Kipling refers to "a surcharged phonograph," whatever that it, and O. Henry wrote one called "The Phonograph and the Craft," the locale of which was Central America. Finally, shifting to the field of political economy, during the presidential campaign of 1896 "Coin" Harvey wrote poems supporting Mr. Bryan's demand for the free and unlimited coinage of silver in the ratio of 16 to 1 under the name of Sam Fonograf!

Scant Autobiographical References

Prominent musicians' autobiographies are distressingly sparing in their phonographic references. Sir Harry Lauder's story of his life contains not one mention of the invention that helped bring him fame and fortune. Mrs. Caruso, in writing of the great tenor, mentions that officials of the Victor Co. were assiduous in visiting her husband during his illness.

Of more interest are the remarks of Charles K. Harris in his volume, "Forty Years of Melody." Harris, the author of "After the Ball," "Break the News to Mother" and other tear jerkers which sound as though he must have taken music lessons from the prophet Jeremiah, tells of the poignant grief he felt when he saw a photograph of a trainload of cylinder records of some of his compositions and realized that nary a cent would such an enormous sale profit him. This was many years before 1909, when royalties were first paid on record sales. He mentions that in 1893, during the World's Fair, he tried to buy records of his songs, only to be told that dealers couldn't begin to supply the demand. This would seem to indicate that there were a great many phonograph owners thirty-five years ago. Irving Berlin's biography, written by Alexander Woolcott, gives some information about the average record sale of a Berlin tune, but neglects to mention that Berlin, in his song plugging days, made a number of vocal records. Some selections by "Irving Berlin, baritone" used to be listed in the Oxford record line of a mail order company. Columbia made the records which bore the Oxford label, so it is likely that the name of Berlin also appeared in the Columbia catalog.

Tree's Testimonial

The late Sir Herbert Beerbohm Tree's wife tells an amusing anecdote concerning her famous husband. It seems that an English phonograph company sent Sir Herbert a very handsome machine and requested that he give his opinion of it, for testamentary use. The caustic Tree returned something to the effect that he had tested the machine and found it "full of sound and fury, signifying nothing. It makes the prospect of hell a pleasure and death a consummation devoutly to be wished." It is probably hardly necessary to say that his testimonial had about as much chance of being used as a "blindfold test" which didn't result in the sitter's selecting Old Golds would have of being heralded in the advertising columns of the public prints.

Artists Who Used Aliases

Another subject of interest is that of recording artists who have allowed impressions of their work to go out under more than one name. No less a singer than Emilio De Gogorza,

than whom there is no better baritone, made some fine Victor records under the name of Carlos Francisco. There is delicate humor in the thought that while record buyers were paying \$2 and \$3 for "La Paloma" sung by De Gogorza for the Red Seal list, they could have had the same thing, by the same artist, on the black label list for 75c, with "La Golondrina" thrown in for good measure. Incidentally, this black label record was the only one of which I know which the number was suddenly changed, apparently for no reason. At the time of its first issue in 1908 it bore the number 16065, but in December, 1913, this was changed to 17442. I was a child of ten at the time, but can distinctly remember being puzzled at the change.

A few other celebrity artists doubled. Arthur Middleton, the gorgeous bass-baritone, once of the Metropolitan, sometimes recorded under the name of Edward Allen, when he sang "Life's Railway to Heaven." "My Mother's Bible," "Somewhere In France is the Lily," and "Oh, What a Pal Was Mary." A gentleman called Aleck Lauder sang for Edison, but judging by his tell-tale photograph his first name should have been given as Harry.

As for the "popular" recorders, Henry Burr used to call himself Irving Gillette. Walter Scanlan for years free-lanced under the name of Walter Van Brunt. John Young and Frederick J. Wheeler, whose old records of Gospel hymns are still going strong in the Bible Belt, originally were Harry Anthony and James F. Harrison. During the World War, Harvey Hindermeyer, though of Dutch descent, considered it more judicious to record under the super-patriotic name of Harvey Wilson. He was afraid, naturally, of the spirit of intolerance which drove Dr. Muck into seclusion and caused the cartoonist who draws the Katzenjammer kids to change their name to Shenanigan and declare them to be of Dutch origin. Julia Heinrich, now dead, became Julia Henry, and Marie Kaiser, Marie de Kyzer. Many artists, in recording for cheap records, use assumed names, though the most prominent such as Billy Jones and Ernest Hare and Irving and Jack Kaufman, seldom do. I have seen Jones and Hare listed on a label as David Harris and Ernie Spencer, but they gave the secret away by addressing each other in the record as Ernie and Bill!

(To be continued)

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor 6949-50 (2 D12s, \$2.00 each) **Tchaikowsky: Capriccio Italien**, Op. 45, played by **Leopold Stokowski** and the **Philadelphia Symphony**.

Tchaikowsky's Italian Caprice has never enjoyed high favor in the concert hall although in it he makes every possible bid for popularity. Cleverly as it is seasoned and colored, the material is very slight indeed and Tchaikowsky's treatment inescapably repetitious. "Cut" versions are usually played; indeed most concert-goers have never heard the work in its entirety. This recording, however, is complete, I understand, so here the work may be heard whole and at its best. Or rather much better than its best for Stokowski's performance is so supremely fine as to come very near making an entirely new and almost convincing work out of this showy, pretentious battle horse. Dr. Blech did a first rate piece of work with his two-part version recently issued under the Electrola label (German Victor),

but Stokowski puts even him to shame. It would be impossible to imagine a better performance; the pity is that such talents were diverted to such ungrateful purpose. There is no idle virtuosity to the Philadelphian's reading; he simply treats the caprice as carefully and as intelligently as if it were an important symphony instead of a pastiche of sketches and odds and ends drawn from Tchaikowsky's note-books. The recording is of the same quality as that of last month's Russian Easter Overture,—surely sufficient praise. In fact, these two records are endowed with almost every merit—except that of significant content.

Columbia 1842-3D (2 D10s, 75 each) **Rossini: William Tell—Overture**, played by **Sir Henry Wood** and the **New Queen's Hall Orchestra**.

Columbia already has an effective version of the William Tell Overture, conducted by Mascagni, but presumably it wants to have a popular-priced set on ten-inch disks as well. No admirer of the work will be disappointed in this recorded performance, one of solid if unsensational merits. The playing is vigorous and straightforward and the recording admirably clear.

Odeon 3533 (D10, 75c) Dvorak: Slavonic Dances Nos. 8 and 16, played by the Grand Odeon Orchestra.

The sixteenth Slavonic Dance is the third of Kreisler's trio. I believe that this is the first time it has been recorded in orchestral form. It makes pleasant listening but it is not one of the more striking works in the set. No. 8, however, is one of the best. It fairly glows with vivid energy and bounding life. Fit, healthy music for the vigorous dancing of lathesome peasants. The Odeon Orchestra (conductor unspecified) plays it as if it enjoyed doing so. This is a second recording of the eighth dance; Stock and the Chicago Symphony did it for Victor a couple of years ago. Recordings of the Slavonic Dances are always welcome. The Okeh Corporation is to be thanked for this pleasing little disk. The orchestra is of very moderate size and the recording just fair, but there is an invigorating snap of this coupling than many a more pretentious work entirely lacks.

Victor 9327-8 (2 D12s, \$1.50 each) Grieg: Peer Gynt Suite No. 2, Op. 55, played by Eugene Goossens and a Symphony Orchestra.

The four pieces making up the second suite drawn from Grieg's music to Peer Gynt are Ingrid's Lament, Arabian Dance, The Return of Peer Gynt, and Solveig's Song. With the exception of the last they are far less familiar than the pieces in the first suite, but they possess similar qualities, with somewhat less distinction perhaps. Goossens is his usual competent self here, the orchestra is capable, but the recording only fair. A set of mild merits, and no uncommon attractiveness of appeal.

Columbia 67578-9-D (2 D12s, \$1.50 each) De Falla: Three-Cornered Hat Dances, played by Enrique Fernandez Arbos and the Madrid Symphony Orchestra.

This is the third set of the popular dances from The Three-Cornered Hat ballet. The others are by Dufosse and the Russian Ballet Orchestra for Edison Bell and by Malcolm Sargent and a Symphony Orchestra for Victor. Arbos' tempos are slower than those of the others and in consequence his version occupies two twelve-inch instead of ten-inch disks. These dances were included in Arbos' programs in his recent American tours. I enjoyed his performance of them as "guest" of the Boston Symphony, but his playing here hardly seems to have the same fire and dash that I remember he got into the music before. The Madrid Symphony is apparently a good orchestra, but the recording hardly permits it to shine to best advantage here. The string tone is not too smooth and the tuttis lack sonority and sharpness. Perhaps I do the work some injustice, for it has been the object of panegyric praise abroad. Yet in comparison with Arbos' concert performance I cannot feel that this recording fully catches conductor or orchestra at their best. The first dance (The Neighbors) fares best; the Miller's Dance and the Final Dance seem rather ineffectual in their more energetic moments.

This is the first set in a series by Senor Arbos and the Madrid Symphony to be given American release. Presumably it will be followed by excerpts from Albeniz' Iberia (in Arbos' transcriptions), Turina's Procession del Rocio, and Arbos' own Arabian Night. All of these have appeared in England and have been warmly greeted. The Iberia records that I have heard are very good and struck me as being considerably more effective than this de Falla set.

Odeon 5165 and 5169 (2 D12s, \$1.50 each) Wagner: Die Meistersinger—Prelude to Act I (three parts) and Prelude to Act III (one part), played by Max von Schillings and the Grand Symphony Orchestra.

Still another Meistersinger recording—and one of the best. Schillings is one of the truly great Wagnerian conductors and in addition he has had long and thorough recording experience. I do not remember a single record from his hand that was below the first rank. Invariably he combines effectiveness with sound taste. His performances always ring true; usually they are deeply moving. His Prelude to Act I of Die Meistersinger is praiseworthy in every respect: his has a fine orchestra and fine recording, and his reading is the thoroughly admirable one we expect from him. Although it lacks some of the super-breadth of Bodanzky's version, it can be ranked fairly with the best of the other recordings. What a pity it was not released

sooner when it would have enjoyed a greater sale. The performance of the Prelude to Act III is easily the finest I have heard on records. May we have more disks from Schillings heard in works that have not already been recorded by several other conductors.

Odeon 3257 (D12, \$1.25) Lortzing: Ondine—Overture, played by the Grand Odeon Orchestra.

The conductor of this novel disk is unspecified, which is rather unfair as he does his work well. The orchestra, despite its name, is not very large, but the performance is a first-rate one, particularly in its restraint, rather unusual in a light overture of this kind. The music, little known in this country, is very pleasant indeed. It deserves a place on our "pops" programs. This disk deserves hearing as a worthy addition to the list of lesser known light overtures.

Victor (International list) V-50008 (D12, \$1.25) Johann Strauss: Danube Maiden Waltz, played by Hans Knappertsbusch and the Berlin State Opera House Orchestra.

Knappertsbusch made some good acoustical records for Polydor in the old days, but he hardly shows at his best here. However, complete versions of the Strauss waltzes are always welcome, and while Donauweibchen is not among the greatest of them, it makes very pleasant listening. The recording and performance are fair.

Columbia 50150-D (D12, \$1.25) Gillett: Loin de Bal, and Verdi: Aida—Selection, played by Percy Pitt and the B. B. C. Wireless Symphony Orchestra.

The previous releases of the British Broadcasting Company's orchestra have usually been coarse and over-amplified in the recording and rather haphazard in performance. This is an agreeable surprise. Mr. Pitt plays these familiar selections with intelligence and deftness and the recording is both effective and tonally pleasing. An excellent disk for educational work and a worthy addition to the fast-growing literature of recorded performances of light and semi-classical music that measures up to symphonic standards of quality. There never can be too many of them.

Odeon 5167 (D12, \$1.50) Korngold: Das Wunder der Heliane—Prelude to Act III, played by Dr. Weissmann and the Grand Odeon Orchestra.

This work was reviewed from the German pressing last October. It is probably the first recorded example of Korngold's orchestral writing and it represents him to better advantage than the occasional compositions of his that are played in American concert halls. The idiom is Straussian and very turgid, but the playing and recording are highly effective. A good disk for Strauss addicts.

Imported

Polydor 95187-92 (6 D12s) Rimsky-Korsakow: Symphonic Suite—"Scheherazade," played by Oskar Fried and the Berlin Philharmonic. (Available through the importers.)

The phonograph has always fought shy of the opulent splendors of Rimsky's masterpiece of oriental fantasy. The only large scale recording in the acoustical era was that by Mörike for Odeon and it was not free from cuts. The first electrical release was that by Stokowski for Victor, reviewed in the January 1928 issue of this magazine. Although I have never followed it with the score, I understand that it too contains several unimportant cuts. The new version from Polydor is contained on eleven instead of ten sides, so I imagine that it is very likely to be complete. (On the twelfth side Ibololyka Kilzer, violinist, and Michael Racheisen, pianist, play Kreisler's arrangement of the Chant Hindou from Rimsky's Sadko.) A third electrical set, played by Clötz and the Opéra-Comique Orchestra for the French Odeon Company, is available in France but has not yet been heard here.

As I discussed the composition and its musical significance in considerable detail in the review of Stokowski's set, it is perhaps sufficient to review Fried's version on its phonographic qualities only. Remembering the recent issue of Mazeppa in an astonishingly brilliant recorded

performance by Fried, I expected a great deal of his Scheherazade. Admittedly there is need of a version of this work that will complement that by Stokowski. The latter's reading is of a piece of "symphonic music," a satisfying combination of the musical and the colorful,—decorative art of a pure and high order. In concert the work is more often taken as show-piece of sharpened dynamic intensities and inflated sonorities. No one can deny the effectiveness of this type of reading, and obviously it should be represented on records.

Fried could do it, I am sure, but he doesn't here, although he enjoys an exceedingly fine recording as in the Mazeppa disks. He has a good orchestra but the solo violinist and the various wood wind principals are not the supreme virtuosos the work demands. And as the performance progresses it becomes obvious that it has been insufficiently rehearsed. The playing is spirited and competent, but it is an every-day performance and not one of superb finish and nicety such as the Philadelphians' undeniably is. And so at the end the hearer is disappointed despite the many fine moments in the work. Fried is on the slow and easy side throughout; one never feels that he is really exerting himself. Yet if any piece demands whole-hearted conviction it is this Scheherazade.

No, Stokowski may omit the fireworks and there are many details in his set that are not recorded as clearly as in the new set, but as an orchestral performance and as an exposition of Rimsky's kaleidoscopic musical fairy-tale it is not even approached by Fried's version. What Clötz can do remains to be heard. But at best it can only complement Stokowski's set, not supersede it.

French Columbia D-2033-5 (3 D12s) Respighi: Pini di Roma, played by **Lorenzo Molajoli** and the **Milan Symphony Orchestra**. (Available through the American Importers.)

Molajoli's version of Respighi's super-sonorous symphonic poem follows closely on the heels of Panizza's *Fonotipia* set which was reviewed in detail on page 134 of last month's issue of *The Phonograph Monthly Review*. Reference should be made to that review for a discussion of Respighi's cycle of Roman impressions and for the "program" of this particular work. Rather to my surprise Molajoli fails to give Panizza a very close race for superiority. He enjoys the benefit of recording that is purer in quality than in the *Fonotipia* disks, and in consequence the second and third sections (*The Pines Near a Catacomb* and *The Pines of the Janiculum*) are more poetic here than in Panizza's performance, but the electrifying (if cold) brilliance of the latter's first and last sections makes Molajoli's performance seem rather impotent. And as the *raison d'être* of Respighi's work is undeniably its sonority and dynamic intensity, Molajoli cannot be said to have achieved a characteristic or fully satisfactory effect. For all the slight hardness of Panizza's version, it is easily preferable as a recorded exposition of *The Pines of Rome*.

H. M. V. D-1560 (D12) Bach-Elgar: Fantasia and Fugue in C minor, played by **Albert Coates** and the **London Symphony Orchestra**. (Available through the American Importers.)

This is a re-recording and a welcome one. Elgar has scored several Bach organ works for orchestra and while he never approaches the daring skill of Stokowski's incomparable transcriptions, his versions are thoroughly competent. This is probably his most effective one and has been deservedly admired. The work itself, one learns, was one of those saved from oblivion by a musician who observed that a shopkeeper was wrapping up his goods with music paper. He purchased the remaining supply and discovered that it was a pile of MSS sold by Bach's family after his death as waste paper. Sublime irony! But it was saved and here we have it in its full strength, a giant work, ranking unashamed with its fellow titans among the topmost peaks of music. Coates is the man to match power for power and sonority for sonority. A grand record, and one to follow not very far behind Stokowski's unforgettable version of the *Tocatta and Fugue in D minor*. Gradually Bach's big works make their phonographic appearance, but the process is all too slow. When will Stokowski reward our patience with the superb *Passacaglia*?

Chamber Music

Victor Masterpiece Set M-51 (4 DIOs, Alb., \$6.50) Schumann: Quartet in A minor, Op. 41, No. 1, played by the **Flonzaley Quartet (Betti, Pochon, Moldavan, d'Archambeau)**.

I. Introduzione: Allegro (parts 1, 2, and 3).

II. Scherzo (part 4).

III. Adagio (parts 5 and 6).

IV. Presto (parts 6 and 8).

Of Schumann's three string quartets, Op. 41, the first, *A minor*, is the most highly considered. The present recording is the first, I believe of any of the three works. They are not played with great frequency in concert and they by no means exhibit a pure quartet technique, but for all the evidence of pianoforte style they display they are quite characteristic of their composer and contain flashes of his finest work. The three were written in June and July 1842, four years after Schumann had made a first and unsuccessful attempt at the string quartet form.

The Quartet in *A minor* possesses a point of considerable interest, apart from its purely musical qualities,—a frank plagiarism from one of Schumann's contemporaries, Marschner, whose *G minor Trio* contains a scherzo that Schumann admired to the point of incorporating it in the scherzo of his own work. Four modulatory measures in the first movement (bars 30 to 34) seem to have had peculiar significance for their composer, since he first proposed to use them literally as an introduction to the second quartet. Later he abandoned his idea. Indeed the work as it now stands is the result of many after-thoughts and revisions. Writing for stringed instruments was exceedingly difficult for Schumann and the first movement of this particular work cost him great thought and effort, judging from the numerous changes he made in it.

No detailed analysis of the work is necessary here, as that has been done in thorough—if somewhat richly embroidered—fashion in the explanatory leaflet accompanying the album.

The actual recording is a beautiful piece of work, combining crystal clarity with infinitesimal delicacy. This is not the realism we have been accustomed to of late, but it is far more admirably suited to the character of the work at hand. The Flonzaleys are at their best. The music seems to have an unusual hold on their affection for they play it with a restrained passionate conviction that gives uncommon vitality and feeling to their invariably meticulous playing. The Flonzaleys have renounced the concert stage forever and now they may be heard only on records. I hope that many more recordings of the matchless quality of this one repose on the shelves of the Victor laboratories awaiting release.

National Gramophonic Society 121-3 (3 D12s) Mozart: Quintet in E flat (K. 452), played by **Kathleen Long** (piano), **Leon Goossens** (oboe), **Aubrey Brain** (French horn), **Fredrick Thurston** (clarinet), and **J. Alexandra** (bassoon). (Available through the American Importers.)

It is gratifying to find this well-liked work, one of the finest ever written for woodwind ensemble, at last given phonographic representation. It is popular on chamber music programs; I am surprised that it has never been recorded before. Woodwind instruments are recorded with more and more color and effectiveness of late. This is easily one of the best examples I have heard, for the recording is crystal clear without over-amplification and finds the golden mean between over-sweet and over-acid reproduction of the oboe, clarinet, and bassoon tone. The N. G. S. made a magnificent gesture in assembling so notable an ensemble of artists, and their generosity is amply justified: the playing here is superbly stimulating, lithe and eager, yet well poised and balanced; tonally pure and yet with the right dash of zestful acid. First honors go to Messrs. Goossens and Brain for their masterly handling of unusually difficult parts. The singularly effective horn trills (in the second movement) deserve more than passing mention. Miss Long's piano part is played with piquancy and a keen sense of the demands of an ensemble performance of this sort. In short, the work is an indubitable masterpiece of sensitive

musicianship spiced with an enthusiasm one finds all too rarely among professional musicians.

The work demands no analysis here as the music speaks more convincingly for itself than anyone could speak for it. In it one may observe Mozart's peculiar and incomparable genius in full—if not its finest—flower. There are a few moments near the end that are startlingly modern in feeling: in the place of the customary cadenza (were the piece a concerto) just before the final appearance of the principal theme of the finale (part 6) Mozart indulges in a brief contrapuntal episode that to me is the utmost point of this matchless work. A genuinely delectable mountain. The music lover who passes it by will never know to what extent he is impoverishing himself.

National Gramophonic Society 124-6 (3 D12s) Schubert: Quartet in B flat, Op. 168, played by the International String Quartet (Pecker, Mangeot, Howard, and Withers). (Available through the American importers.)

I. Allegro ma non troppo (parts 1 and 2)

II. Larghetto (parts 3 and 4).

IV. Menuetto and Trio (part 5).

IV. Finale: Presto (part 6).

I am glad to see that the International Quartet has not abandoned the N. G. S. entirely, although they are also playing for H. M. V. They do a very sensitive and restrained piece of work with this early composition—it dates from 1814, Schubert's seventeenth year. Like many compositions of his youth this is a spontaneous stream of unconstrained lyricism, sparkling vivaciously, but without the deeper, serener flow of his last works. The Mozartean grace and gaiety of the first and last movements, the warm, gracious sentiment of the andante, and the Viennese flavor of the Menuetto and Trio are all caught with insight and justice by the players. Indeed it is their subtly considered conception of the work and their keen, perfectly balanced execution, rather than the music itself, that stirs one's liveliest admiration. As in the Mozart Quintet the recording is splendid.

R.D.D.

Instrumental

PIANO

Columbia 50149-D (D12, \$1.25) Griffes: The White Peacock, and De Falla: Ritual Fire Dance (from *El amor brujo*), played by **Myra Hess**.

Each Myra Hess release is a new revelation of this thrice-admirable artist's many-faceted genius. Supported by first rate recording her disks are invariably as technically praiseworthy as they are musically. And in addition to these merits Miss Hess' selections are always refreshingly off the beaten track. De Falla's *Fire Dance* is a favorite on her concert programs; her performance is vivid and striking to an extreme. (There are other good recordings of this popular piece: piano solo by Brailowsky for Polydor, orchestral by Goossens for Victor, Morales for Columbia, and Coppola for H. M. V.)

Charles T. Griffes has been mentioned in these columns recently on the occasions of the release of his *Fountain of the Acqua Pola* by Gruen for the Roycrofters and a song by Elisabeth Rethberg for Brunswick. I do not think that this is the first recording of *The White Peacock*, for I believe Gruen did it as well as *The Fountain* under the "Living-Tone" label. These two pieces together with *Night-fall* and *Clouds* made up a set of Roman Sketches composed in 1915-6 after poems by William Sharp. Two, *Clouds* and *The White Peacock*, were subsequently orchestrated by the composer and have been played by the leading American orchestras. Mr. Sokoloff conducted a dance version by the Cleveland Symphony and Miss Lewisohn's Neighborhood Playhouse Company in New York this spring. Griffes' idiom is Debussyan. The closing lines of Sharp's poem give good index to the character of the music:

... Moves the White Peacock, as though through the noontide

A dream of the moonlight were real for a moment.
Dim on the beautiful fan that he spreadeth

Foldeth and spreadeth abroad in the sunlight,
Dim on the cream-white are blue adumbrations,
Shadows so pale in their delicate blueness
That visions they seem of vanishing violets,
The fragrant white violets veined with azure,
Pale, pale as the breath of blue smoke in far woodlands.
Here, as the breath, as the soul of this beauty,
White as a cloud through the heats of the noon-tide
Moves the White Peacock.

Victor 4113 (D10 \$1.00) Scriabin: Etude in C sharp minor, Op. 2, and Etude in D flat, Op. 8, played by Muriel Kerr.

Miss Kerr was one of the young musicians who made her concert debut last season under the auspices of a Schubert Centenary Association. Now, she and two of the other winning contestants have recorded for the Victor Company. A most commendable idea, and of added significance in that the pieces played are far from the hackneyed selections one ordinarily expects contest winners to play. It is not easy to judge a new pianist by a single disk, but Miss Kerr unmistakably possesses genuine talent and musical feeling. The two études are among the best of Scriabin's early works. The one in D flat is an animated study in double thirds, and the one in C sharp minor the poignant lyric played last month on Hilberg's fine Brunswick release. Miss Kerr does no less well with it. Her playing is restrained, poetic, and unaffected. The recording is excellent. I hope Miss Kerr will be heard from again on records.

Victor 4115 (D10, \$1.00) Godowsky: Alt-Wien (from *Triakontameron*), and **Debussy: Prelude in A minor**, played by **Isabelle Yalkovsky**.

Miss Yalkovsky is the other prize-winning pianist in the contest mentioned above. Like Miss Kerr, she is obviously a musician of talent and training. Her playing is somewhat less poetic, but no less assured or restrained. There is a cold glitter to her performance of the prelude that well befits the piece, while in contrast she loses nothing of the graceful tenderness of Godowsky's reminiscence of Old Vienna. The last piece has something of the haunting quality of the Chopin mazurkas. Tiny as it is, it is very welcome to records. Here as in the previous disk the recording is excellent.

VIOLIN

Victor 4114 (D10, \$1.00) Glazounow-Kochanski: Melodie Arabe, and Francoeur-Kreisler: Sicilienne and Rigaudon, played by **Sadah Shuchari**, with piano accompaniments.

Miss Shuchari is the violinist among the Schubert Memorial contest winners. Like the others her technic seems firmly established. Her tone is firm and pleasing, and her performances are straightforward and musicianly.

Brunswick 50136 (D12, \$1.00) Raff: Cavatina, and Sarasate: Romanza Andaluza, Op. 22, played by Albert Spalding, with piano accompaniments by **Andre Benoist**.

Spalding's firm, masculine, and yet sensitive playing is always a delight to hear even though his material is of no greater stature than these slight if pleasant pieces. They are done as well as one could ever wish to hear them. The recording and Mr. Benoist's accompaniments give Mr. Spalding worthy support. It is unfortunate that one does not have the pleasure of hearing Spalding records more frequently and that he has not yet been given the opportunity he so richly deserves of playing one of the larger violin works.

VIOLA

Columbia 50151-D (D12, \$1.25) Mozart: Sonata in A (for violin; arranged by Tertis for viola), played by **Lionel Tertis** with piano accompaniment.

Viola music being of considerable scarcity Mr. Tertis must turn to violin and 'cello literature for his material. His arrangements are well turned and usually sound effective. I take it that he plays two movements from Mozart's *Violin Sonata in A*. The first record side is labelled *Allegro molto* (first movement?) and the second *Theme and Variations*. The latter is further qualified: "First and fifth variations omitted," an example of labelling accuracy and detail that deserves appreciative praise. The music is characteristic and Tertis' performance spirited and graceful. The unnamed pianist does his part neatly, but the recording is only fair.

VIOLONCELLO

Columbia 1827-D (D10, 75c) Debussy: Romance, and Simonetti-Squire: Madrigale, played by **W. H. Squire**, with piano accompaniments.

The Debussy morceau is very romantic indeed and Squire's performance is highly sentimental,—fortunately not lushly so, however. The familiar Simonetti Madrigale makes an appropriate coupling, but here the sentiment is more graceful and animated. The recording is good. **R.O.B.**

Operatic

TRISTAN AND ISOLDE

(British Columbia; available through the importers.)

UNDoubtedly, the highest wish of every "perfect Wagnerite" is to attend a performance at the Festspieltheater at Bayreuth. And now, at last, through the agency of the Columbia Phonograph Company, this experience is within the reach of everyone. And not only that, but, for this nearly complete recording, they have chosen what is one of Wagner's two greatest music-dramas, and certainly the most supreme love-opera ever composed—**TRISTAN AND ISOLDE**.

Perhaps a few words about the principal artists concerned might prove of interest. The name of the Swedish singer, Nanny Larsén-Todsen, is probably familiar to most frequenters of the Metropolitan. I must confess that, for my part, the beauty and richness of her voice was a revelation, as she must have been in very bad voice the only time that I heard her interpret **ISOLDE**. The sole fault which may be urged against her is her often faulty enunciation. Gunnar Graarud is, according to Lawrence Gilman, an ideal **TRISTAN**, both in voice and in appearance. Vocally, he certainly far transcends any singer of the part at present to be heard in New York. Anny Helm is a young Viennese soprano belonging to the company of the Städtische Opera in Berlin. Her voice is good, but possibly a trifle light for the part of Brangaene. The splendid voice of Ivar Andréén, first bass of the Dresden Opera should need no introduction to phonograph enthusiasts. (He also took this same part in the Victor **TRISTAN**, Act III.) His is a very moving and noble interpretation of **KÖNIG MARKE**. Rudolf Bockelmann, as **KURWENAL**, has not a very large role, but shows himself adequate. Of the conductor, Karl Elmendorff of the Munich Staatsoper, Lawrence Gilman said that he gave a subdued and entirely poetic reading, and one may add that it is sometimes on the slow side.

Before going into a more detailed analysis of the work, I shall give a few general criticisms. The most disappointing thing mechanically is the recording of the orchestra. Remembering the deep, rich presentation of the orchestra in last year's Bayreuth issue, one is somewhat taken aback at the way it here usually effaces itself when accompanying the singers, so that the details of the instrumentation are, frequently, necessarily lost. When alone however as in the preludes etc., it reproduces excellently. On the other hand, the voices are finely recorded though the volume sometimes varies. The echo due to the empty theatre is rarely noticeable.

ISOLDE Nancy Larsén-Todsen
BRANGAENE Anny Helm
TRISTAN Gunnar Graarud
KÖNIG MARKE Ivar Andréén
MELOT Joachim Sattler
SHEPHERD Hans Beer
SAILOR Gustaf Rodin

CHORUS of SAILORS

The **BAYREUTH FESTIVAL ORCHESTRA** conducted by Karl Elmendorff.

Two Lectures by Ernest Newman, with piano.

(References are to the Kleinmichel piano transcription, published by Breitkopf & Haertel.)

Act I (Parts 1-15). The first act takes place on the deck of the ship bearing **ISOLDE** to Cornwall to be the bride of **KING MARK**. By means of the dialogue between **ISOLDE** and **BRANGAENE**, we are also acquainted with much that has gone before.

IMPORTED
RECORDS

WAGNER

Tannhauser—Overture. In four parts. Berlin State Opera Orchestra under the direction of Dr. Karl Muck. Two 12-inch HMV discs. Price \$2.00 each.

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The song of the sailor is very effective and well-done, though scarcely giving the required off-stage impression. The first cut occurs between parts 4 and 5, pp. 13-22 (c. 135 bars). In ISOLDE's narrative and curse, both Nanny Helm and Nanny Larsén-Todsen are successful in being dramatic without forcing the tone unpleasantly. Between parts 7 and 8 there is a slight cut, pp. 41-42 (c. 22 bars), but the longest cut of the act comes between parts 8 and 9, pp. 47-61 (c. 283 bars), involving the appearances of KURWENAL and the summoning of TRISTAN. Part 9 begins with the entrance of TRISTAN, and there is a fine orchestral portion before his first words. The ecstatic and thrilling music from the drinking of the potion up to the end of the act is given an excellent performance. The chorus sings lustily, but is slightly muddled, due, probably, to its being far back on the stage.

The First Lecture Series by Ernest Newman occupies part 15 forming a sort of interlude. After one has recovered from the eminent musical critic's pronunciation of TRISTAN and ISOLDE, one will find remarks and expositions of the greatest interest. Particularly helpful is his playing of some of the more important motives in the different changes (psychological, as well as musical) that they undergo during the course of the opera. His order, going from motives at the beginning of the prelude to some at the end of the second act, and then going back to the beginning of that act, is rather confusing, however.

Act II. (Parts 16-32 incl.) With the beginning of Act II, one enters a wonderful romantic world. "The music floods our imaginations with a sudden and vivid sense of the glamour and magic of a summer night." Rather than attempt any description myself, I had better let Lawrence Gilman continue. "The musical means that Wagner uses here are of the utmost simplicity and transparency: violins, violas and cellos play, pianissimo, a tremolo sul ponticello; and then through this vague and glamorous haze of tone, a solo clarinet traces an ascending melody of subdued chromatic tenderness. Yet, for all its simplicity, the passage is marvellous in its communicative potency; we stand beside Isolde in the garden, we hear with her the stirring of the wind in the tall trees. The music becomes the moment's poet, the scene's consummate painter, evoking for us its own exquisite image of that immortal trysting-place." These lovely motives mentioned above form the web of the music up to the extinguishing of the torch. The first cut of the act, which, as may be seen, is the most completely recorded of the three, occurs between parts 17 and 18, pp. 106-110 (c. 86 bars), during which BRANGAENA confesses to the substitution of the options. Leading to the entrance of TRISTAN the music works up to a superb climax, but Elmdorff does not seem to make it as thrilling as did Coates in his old acoustic version. From this point on to the finish of the duet (end of part 27), there is only one short cut, between parts 26 and 27, pp. 165-167 (c. 29 bars). During the first section, Herr Graarud's voice seems somewhat rather hard and unpleasant, but when he comes to the climax of the duet, "O sink' hernieder Nacht der Liebe", it is all that could be desired. Indeed this record, containing, on part 23 the aforementioned duet (Kobbé says, "there is nothing in the realms of music or poetry to compare in suggestiveness with these caressing, pulsating phrases), and on part 24 Brangaene's entrancing warning, may be said to be, in some ways, almost the highest point in the whole opera. The duet is perfectly sung, and almost any adequate performance of the warning would be so carried along by the music as to give more than the desired effect. On parts 26 and 27, the motive of the Liebestod is developed to a passionate climax, which the entrance of KURWENAL concludes. BRANGAENA'S shriek seems to be omitted from this point. There is a cut, pp. 178-179 (c. 28 bars) immediately afterward. André's already powerful voice is also loudly recorded, forming a noticeable increase in volume from what has gone before. I have noted his superlative performance above. On part 30 occurs the only cut within a record (pp. 188-189, c. 14 bars); this was probably done, instead of having it come between the parts, in order to include the celebrated words on "Den unerforschlich tief geheimnisvollen Grund . . ." Thenceforth, the act continues uninterruptedly, through the combat with MELOT, to its end.

Part 33 contains Ernest Newman's Second Lecture Series.

He returns to the prelude and analyzes the remaining motives therein contained, as well as several from the first and second acts. We should have more really scholarly and illuminating explanatory-records, such as these.

Act. III. Were it not for the fortunate circumstances that Victor has given us an almost complete Third Act, which may be combined with this one, the treatment of it by Columbia would be almost unpardonable. There can be no other excuse for giving us the first act, fine as the music of it is, so completely, in preference to the poignant third, of which mere snatches are here recorded. However, what is done is done well. In the first place immediately following the wonderfully suggestive prelude, such a contrast in its sad and melancholy sobriety to the sensuous second act, we are given the complete English horn solo of the SHEPHERD, excellently played by an unnamed soloist. For this, one cannot be too thankful. Between parts 35 and 36 there is a gap extending pp. 200-238. This part 36 contains what is surely some of the most beautiful and serenely rapturous music to be found in the score: where the delirious TRISTAN envisions the arrival of ISOLDE, for which he is so longing. Gunnar Graarud's voice is recorded here with startling volume, but his performance is exquisite. Between this and part 37, ISOLDE's lamentations over the body of TRISTAN, pp. 241-255 are omitted. The last cut occurs before part 38, pp. 259-265 (c. 121 bars). King Mark has arrived, and expresses his grief, and his willingness to unite the lovers; meanwhile BRANGAENA has revived ISOLDE. The Liebestod (which, as in the old acoustic version, the label insists on translating "Isolde's Love-song" occupies two full sides of a twelve-inch record, and is, as can be seen from the fact that it has several times been issued on a single face, extremely long-drawn out. This is particularly noticeable towards the end. Here, also, Mme. Larsén-Todsen's enunciation is at its worst—she pronounces scarcely a single consonant. But in spite of these defects, this is, due to the excellence of the performers, the finest recorded version that I have heard.

In conclusion, I think that I may, in the name of everyone interested in the advancement of the gramophone, offer to the Columbia Company the highest praise and gratitude for this monumental undertaking, and for the splendid way in which they have carried out the task. A host of people will now have an opportunity to become intimately acquainted with this wonderful score as it is actually performed at Bayreuth, whereas, otherwise, they might never have had the chance even of hearing it, in any performance bad or good.

R. H. S. P.

CARMEN

Columbia Operatic Series No. 1 (15 D12s, Alb., \$22.50)
Bizet: *Carmen* in complete form.

The Cast

Carmen	Raymonde Visconti
Don Jose	Georges Thill
Michaela	Marthe Nespoulos
Frasquita	Adree Vavon
Mercedes	Andree Bernadet
Escamillo	M. Guenot
Le Dancaire	M. Roussel
Le Remendado	M. Mathyl

Orchestre Symphonique de Paris, under the direction of **Elie Cohen**, conductor of l'Opera-Comique.

This work is the first of a series of complete operas to be released by Columbia and as first choice was indeed a happy one.

The arrival of the disks at these hospitable shores was awaited with the greatest interest for much in praise of them had been previously written. Such encomiastic advance notices if a bit depressing have at least, a salutary effect of arousing us to greater vigilance and critical effort; for we realize the harm that may result from exaggerating the merits of a recording, and from imputing to it virtues that don't exist. Before we had proceeded very far with this set, however, our doubts were entirely dispelled and at the end of two solid hours of listening, for there are no less than fifteen disks, we were ready to join in an enthusiastic, "Hail! Columbia."

It is very evident that no pains were spared and no details overlooked to make this a vivid and authentic "Carmen." The opera is slightly abridged and no doubt had to be for recording purposes, but we regret the cut of "Les Dragons d'Alcala."

The recording is well up to the present day high standards and the orchestral performance is exceptional. Thanks to judicious scoring, an almost perfect balance is maintained between orchestra and vocalists. Rarely at an actual performance does one hear such an effective orchestral accompaniment. Cohen conducts all but the "Flower Song", (part 14) which is entrusted to the ubiquitous Gaubert. The interpretation is characteristic, abounding in vitality and rhythmic intensity and Cohen, a most able chef d'orchestre, imparts to the reading the finesse which the score demands. If on occasion he sets a pace that may leave one momentarily breathless, the effect is not at all distasteful.

The soloists perform no less admirably than does the orchestra. Georges Thill, whose tenor voice records exceedingly well, gives a superb performance as Don José. We are not sure whether this is his debut as recording artist, but to phonograph enthusiasts, in this role he is a revelation. The Carmen of Raymonde Visconti is not the usual, incalescent lady who works herself up into dramatic frenzies, but a somewhat milder edition. She sings the part beautifully which after all, seeing that television is not yet an appendage to the phonograph, is the important thing and in itself, no mean achievement. Martha Nespoulos is a most vivacious Micaela and M. Guenot, an excellent baritone, portrays Escamillo with the proper amount of gusto and does right by that tidbit, the "Toreador Song." The minor parts are well filled and the chorus sounds as well as choruses ever sound on disks. The opera is sung in French, but for the benefit of those of us who have had high school French, a rather literal English translation is provided.

With Carmen, Columbia has launched its operatic series most auspiciously. This recording should have a universal appeal—not alone because of skilful presentation, but because of the music itself: this music of dance rhythms, of Creole savagery and gypsy passion, of which Nietzsche wrote, in his precipitate flight from Wagner,—"those rare and rarely gratified men, who are too comprehensive to find satisfaction in any kind of fatherlandism, and know how to love the South when in the North and the North when in the South . . . the born Midlanders, the "good Europeans". For them Bizet has made music, this genius, who has seen a new beauty and seduction,—who has discovered a piece of the South in music.'

TRIAL BY JURY

Victor: Gilbert and Sullivan: Album C-4 (4 D12's) **Trial By Jury.**

Dramatis Personae

The Learned Judge	Leo Sheffield, Baritone
Counsel for the Plaintiff	Arthur Hosking, Tenor
The Defendant—Edwin	Derek Oldham, Tenor
Foreman of the Jury	I. Perry Hughes, Bass
Usher	George Baker, Baritone
The Plaintiff—Angelina	Winifred Lawson, Soprano
Chorus of Jurymen, Bridesmaids, Barristers, Attorneys, etc.	

Especially recorded by the **D'Oyly Carte Opera Company** under the supervision of **Rupert D'Oyly Carte.**

About fifty-four years ago Richard D'Oyly Carte presented the first of the Savoy Operas, "Trial By Jury", the joint endeavor of Gilbert and Sullivan. Recently under the supervision of Rupert, the son, the D'Oyly Carte Opera Company reproduced this dramatic cantata, so that now we, a few thousand miles distant, may by a simple process, evoke its piquancies and jocosities at will. Trial By Jury is a most welcome and delightful addition to the recorded works of the twin masters of whimsy. Since 1875 English audiences have been floored by its rollicking humour (somehow that adjective always creeps in when one goes Gilbertian.) It is a one act comedy in which there is no spoken dialogue. The recording is complete on four disks which tempts one to observe that brevity is the soul of a dramatic cantata.

The performance is decidedly in the vein, which is to say that it is sufficiently burlesque, and the recording brings

out the virtues of this organization. The soloists turn in uniformly good performances, especially Leo Sheffield, as the Learned Judge who goes quite poobah and they are ably aided and abetted by the chorus. The orchestral accompaniment is entirely adequate.

Comic Opera enthusiasts, more particularly Gilbert and Sullivan fans, will thank Victor for making available a worthwhile recording of a worthwhile revival.

A. A. B.

Vocal

Victor 8125 (D12, \$2.50) Norma—Casta Diva (Act I) sung by **Rosa Ponselle**, accompanied by the **Metropolitan Opera House Chorus and Orchestra** under the direction of **Giulio Setti.**

The Metropolitan's revival of Norma furnished one of the musical sensations of recent seasons. Appropriately the Victor Company gives Miss Ponselle the opportunity of phonographically duplicating some of her big moments in the opera. With Miss Telve she recorded the duet, Mira Norma, and now she is heard alone in the Queen of Heaven aria from the first act. Bellini's music sounds more than a trifle faded, but Miss Ponselle makes the most of it. I admire the restraint of this performance; both soloist and chorus conserve their powers to redoubled effect. The nature of the music does not give the orchestra and recording director the chance of displaying the impressive talents they exhibit in some of the previous Metropolitan series, but they perform their task competently. An important release for every operatic connoisseur.

Victor 1371 (D10, \$1.50) Herbert: Naughty Marietta—I'm Falling in Love With Someone, and The Red Mill—sung by Richard Crooks with orchestral accompaniments.

The "theme-songs" of the films, both silent and articulate, seemed to have stimulated a revival of interest in Victor Herbert's mellifluous airs. Richard Crooks takes to them avidly and no doubt the many admirers of the Herbert operettas will take to his performances no less eagerly. He spreads the sentiment pretty thickly, but his voice is pleasing when he does not force it, and the accompaniments are fittingly bland.

Victor (Italian list) 1399 (D10, \$1.50) Tosca—O dolci mani, and Manon—Ah! Manon, mi tradisce, sung by **Giovanni Zenatello** with orchestral accompaniments.

Another welcome release is the excellent Zenatello series. A tendency to shout mars the tempestuous Manon excerpt, but the tender apostrophe to Tosca's hands is admirably done. The accompaniments and recordings are quite up to the standard of the earlier releases in this series. (Zenatello's picture and a brief note on his records were published on page 303 of the last issue.)

Victor 1393 (D10, \$1.50) Don Giovanni—Leporello's Aria, sung by **Feodor Chaliapin**, with orchestral accompaniments conducted by **John Barbirolli.**

An amazing little record that reveals Chaliapin in his best voice and most characteristic form. The variety of expression and the wealth of tone coloring and interpretative drollery are inexhaustible. But the comedy is so delicious that one longs to see as well as hear him enact his part. The recording is unusually realistic without suggesting over-amplification or undue brilliance. Barbirolli conducts the orchestra with his customary neatness and despatch.

Odeon (German list) 10533 (D10, 75c) Lehar: Friederike—O wie schön and Liebe goldner Traum, sung by **Richard Tauber**, with orchestral accompaniments.

Lehar's current operetta, Friederike, shows no falling off in the inventive facility of this contemporary master of light music. The two songs Tauber gives here are appealing in themselves, and doubly so in his deft performances. This is his own ground and on it few singers can equal him. Accompanying orchestra, recording, tunes, and singing are all first rate; what more can one ask?

Brunswick 15202 (D10, 75c) Comin' Thro' the Rye, and Thayer: My Laddie, sung by **Florence Easton**, with orchestral accompaniments

Miss Easton is in somewhat hard voice and her singing lacks the animation that distinguished her recent releases. The recordings is excellent and Miss Easton's enunciation very clear. Why should Thayer's song be attributed to one Armour on the label?

Brunswick 15021 (D10, 75c) Wolf-Ferrari: Jewels of the Madonna—Serenade, and Thomas: Hamlet—Brindisi, sung by **Giacomo Rimini**, with orchestral accompaniments.

Rimini gives a good robust performance of the Serenade, but both the music and the manner of the Hamlet excerpt strike one as very old-fashioned. However, it serves as a good example of a type of singing rapidly passing from style.

Brunswick 4355 (D10, 75c) Romberg: Lover, Come Back to Me!, and Frimil: The Vagabond King Waltz, sung by **Jessica Dragonette**, with orchestral accompaniments.

An outstanding release in the popular vocal list that deserves a place of honor here. Miss Dragonette has a pleasing voice and uses it with intelligence. She gives these two outstanding recent operetta arias fine-fibred and effective performances. A disk that deserves popularity, and also an example that might well be suited by the other sentimental songsters who essay these and similar light songs.

Columbia 1826-D (D10, 75c) Estrellita (arr. La. Forge), and Fernandez: Cielito Lindo, sung by **Ruth Stieff**, with piano accompaniments by **Frank Bibb**.

Miss Stieff is a new soprano for the phonographic ranks and, I imagine, to the concert hall as well, for she is rather lacking in composure and shows a tendency to finish off her phrases hurriedly. But she is a newcomer of real promise, the possessor of lovely voice and a pleasing manner. With greater assurance and animation she can be looked to for some noteworthy recordings. The present coupling of two familiar Mexican songs makes an auspicious beginning.

Choral

Columbia 50152-D (D12, \$1.25) Evening Bells (arr. Jaroff), and Abt: Serenade, sung by the **Don Cossacks Choir**, under the direction of **Serge Jaroff**.

One of the decidedly less successful releases of the Don Cossacks Choir. The arrangements are unimpressive and the soloist very unsure of himself and of his intonation.

Victor 21925 (D10, 75c) Chicken and Peter on the Sea, sung by the **Utica Institute Jubilee Singers**.

The Utica Singers are quite up to their usual standard here and the recording is excellent. Chicken is only a fair song, but Peter on the Sea is a fine one, well arranged and sung with great gusto.

Light Orchestral

Brunswick 4299 (D10, 75c) Dance of the Paper Dolls, and The Toymaker's Dream, played by **Louis Katzman** and the **Anglo-Persians**.

A nice light release. The pieces are bright and ingeniously scored, and the performances are high-spirited.

Victor 21970 (D10, 75c) Bowers; Chinese Lullaby, and Fletcher: Pearl O'Mine, played by **Nathaniel Shilkret** and the **Victor Salon Orchestra**.

A contrasting style of salon playing. Here sentiment rather than spirit is the distinguishing quality. The pieces are smoothly turned, however, and the sentiment is not laid on too thickly.

Odeon 3529 (D10, 75c) Stauss: Southern Roses and Wine, Women and Song waltzes, played by **Edith Lorand's Orchestra**.

Fair, brief versions of two popular waltzes, done in Edith Lorand's customary capable fashion.

Odeon 3531 (D10, 75c) Tango Printemps and Roses and Women Tango, played by **Dajos Bela's Orchestra**.

Another excellent tango disk in the Dajos Bela series. This compares favorably with the Carmencita Tango as the orchestra's best performances in this form.

Odeon 3258 (D12, \$1.25) Carmen Fantasie, played by **Dajos Bela's Orchestra**.

A typical record in Dajos Bela's concert series. The performance is bright and spirited, and the recording brilliant.

Columbia 1821-D (D10, 75c) Victory March and Down the Line March, played by the **University of Notre Dame Orchestra**.

Ordinary college performances by a student band augmented by a few strings. There are vocal choruses. The record is not of great general interest.

Victor (German list) V-6020 (D10, 75c) Glow-Worm's Trysting Place and Flattering Kitty, played by **Ferdinand Kaufmann's Orchestra**.

Neat salon performances. The pieces are very slight, but the playing and recording neat and pleasing.

O. C. O.

Popular Vocal and Instrumental

With the approach of summer the popular lists seem to contain fewer outstanding releases, but the general average seems to keep up to midseason standards. **Columbia** has a strong issue this month, topped by **Ethel Waters**, of blues fame, singing *Am I Blue?* and **Birmingham Bertha**, the hits from her approaching talking film, *"On With the Show."* As always her voice and manner are pleasing and stimulating. **Chester H. Hazlett** of **Paul Whiteman's Orchestra** has a coupling of saxophone solos on 1844-D. On one side he plays a smooth Valse Inspiration of his own, and on the other **Ferdie Grofe's** semi-jazz arrangement of *MacDowell's To a Wild Rose*, begun on the saxophone and finished up on the sub-tone clarinet of windy, movie-organ reminiscence. **Bing Crosby**, also associated with the Whiteman organization, sings sentimental versions of *I Kiss Your Hand Madame* and *Baby—Oh Where Can You Be?* (1851-D), lightly spiced with occasional wa-wa work and whistling. **James Melton** has a good voice for the *Pagan Love Song* and *With a Song in My Heart* (1853-D), but his singing is too intense and he displays an annoying tendency toward meaningless crescendos. **Eddie Walters** delivers *She Has a Little Dimple* and *Then We Canoe-dle-oodle Along* (1847-D) in smart, gusty "vodvil" style; the **Mystery Girl** makes a rather futile bid for **Helen Kane's** baby-talk crown in *I'd Do Anything for You* and *I've Got a Feeling I'm Falling* (1839-D); **Ford and Glenn** do their regular stuff in *When My Dreams Come True* and *She's a New Kind of Old-Fashioned Girl* (1841-D); **Maurice Gonsky** waxes sentimental in *One Sweet Kiss* and *I'll Always be in Love With You* (1852-D); **Ruth Etting** has two good hits in *The One in the World* and *I'm Walkin' Around in a Dream* (1830-D); and the **Sunshine Boys** croon *Do Something* and *A Tune About June* (1834-D).

The best of the **Columbia** race records are 14427-D, **Bessie Smith's** unrestrained pleas, *I'm Wild About That Thing* and *You've Got to Give Me Some*, and 14429-D, **Lewis Blacks** singular guitar solos, *Rock Island Blues* and *Spanish Blues*, with incidental sad moaning. The **Williams Jubilee Singers** chorus mildly *Angels Roll the Stone Away* and *Oh! Didn't It Rain* (14431-D), **George Bias** warbles *Tell the South and Sweetheart If You Were Mine* (14430-D), and **Willie Jackson** sings a moving ballad of the penitentiary—

Long Time Men (14432-D). The best of the hill-billy disks is 15405-D, Vernon **Dalhart's** sprightly Poor Old Mare and a sadder Ain't Gonna Grieve My Mind.

At the head of the **Okeh** list is that long-awaited treasure, a piano solo record by Arthur **Schutt** of Five Pennies fame. But like many anticipations the fulfillment is disappointing. His Piano Puzzle is an interesting piece, and the arrangement of Lover, Come Back to Me! is fair, but the playing as a whole does not compare with some of his great work in the past. However, it is to be heard (41243). More successful is a very hot record by James of the **Dorsey** frères playing the clarinet and saxophone with his orchestra accompanying in Praying the Blues and Beebe, both his own compositions and very striking ones. (For hot jazz addicts only!) Among the songsters Smith **Ballew** takes first place with a very nice coupling of I've Got a Feeling I'm Falling and A Garden in the Rain on 41238, and Honey and Evangeline on 41235; the selections on the latter disk are less interesting, but the singing is good throughout. Charles **Hamp** is also good in Good Night and I Kiss Your Hand Madame (41246), sung in very slow smooth fashion; some may object to his excessive slurring, however. Among the race and Southern releases the best are: Lonnie **Johnson** and Jimmie **Foster** in I Want a Little Something of That What You Got and Death is On Your Track (8691); **Blind Andy** telling the pathetic tales of The Tragedy on Daytona Beach and the Stone Mountain Tank Explosion (45343); the **Black Brothers** warbling smooth versions of Tennessee and Old Kentucky Cabin (45336); and **Butterbeans and Susie** duetizing Get Away From My Window and Get Yourself a Monkey Man (8687).

The **Victor** list is liberally sprinkled with noted names, several of them new this month to Victor labels. Sophie **Tucker** is the first of them, but I scarcely recognized her in the sweet sad version of I'm Doing What I'm Doing For Love. A pleasant song, but hardly Sophie **Tucker**. However, she is obviously herself in the song on the other side, I'm Feathering a Nest, although her big voice is somewhat subdued in the recording—advantageously! (21993, released July 5th). Both pieces are from her forthcoming talkie, "Honky Tonk." **Van and Schenck** also make a **Victor** debut, singing That's My Idea of Heaven and My Castle in Spain is a Shack in the Lane (21979). I find little interest in it, but undoubtedly it will please their many admirers. Far more effective is Chick **Endor** in a lively What a Day! and a quieter Building a Nest for Mary (21978); the singing is good and the accompaniments ingenious and effective. Vaughn de Leath is heard in characteristic stücke, The Toymaker's Dream and Old-Fashioned Lady (21975); Gene **Austin** goes sweetly collegiate in The Dream Girl of Pi K. A. and My Sorority Sweetheart (21916); Johnny **Marvin** has a good Some Sweet Day on 21990, coupled with his and **Smalle's** version of Why Did You Leave Me? Jesse **Crawford** plays movie organ versions of I've Got a Feeling I'm Falling and She's a New Kind of Old-Fashioned Girl (21981); Franklyn **Baur** has good smooth versions of Just Another Kiss and When My Dreams Come True (21989); Eddie **Cantor** sings his popular If I Give Up the Saxophone and Hello Sunshine Hello (21982), but his stage personality is rather inadequately reflected in his records—to me at least; Jack **Smith** whispers intimate versions of From Sunrise to Sunset and To Be in Love (21987); Morton **Downey** sings This Is Heaven and There's the One for Me—described by the supplement annotator as "love songs expressing with hauntingly beautiful melodies the tenderest emotions. . . ." (21988); **Miller and Farrell** duetize Blue Hawaii and On a Summery Night in what is aptly described as "classy vaudeville entertainment" (21984); and finally, yodling Jimmie **Rodgers** is heard in I'm Lonely and Blue and The Sailor's Plea (V-40054).

The **Brunswick** star is Jessica **Dragonette**, heard in Lover, Come Back to Me! and the Vagabond King Waltz (4355)—reviewed elsewhere among the vocal records. Not far behind are Bessie **Brown**, in hearty spirited versions of 'Tain't Nobody's Fault But My Own and The Blues Singer from Alabam (4346), Zelma **O'Neal** in good unusually clear versions of I Got a Code in My Doze and I'm Ka-razy for You (4322), David **Cross**, singing Dorsey's That's the Way She Likes It and Then My Gals in Town in Wendell **Hall** fashion to excellent accompaniments (7079), and **Lovin'**

Sam (from Down in 'Bam) in a singular opus She Skuffles that Ruff, coupled with What You Gonna Do (7075). Among the songsters are Dick **Robertson** on 4341, rather dull versions of Peace of Mind and I Kiss Your Hand Madame, and on 4282 with **Smalle** in Down Among the Sugar Cane and Where Did You Get That Name?; Chester **Gaylord** in Blue Hawaii and The One in the World (4360); Joseph **Howard** in so-so versions of Honeymoon and Blow the Smoke Away (4340); the **Ritz Quartet** in I'm Bringing a Red Red Rose and Come West Little Girl (4328); and Maurine **Dyer** in "Mary Pickford's favorite hymns"—His Eye Is On the Sparrows and I Love to Tell the Story (4242); Scrappy **Lambert** sings Evangeline and Pagan Love Song on 4369; Lew **White** plays movie organ versions of Deep Night and Mean to Me on 4361, and Frank **Luther** sings in jolly Jack Tar fashion of Peg-Leg Jack and Barnacle Bill the Sailor (part 2) on 4371.

Dance Records

One grows weary of repeating that **Brunswick's** dance list is extensive and excellent, but the admirable **Brunswick** orchestras show no signs of relaxing their efforts. In the first flight I should place Red **Nichols** and his Pennies in a happily resurrected coupling of a lively Chinatown My Chinatown and a very smooth and appealing On the Alamo (4363—a record that should be popular); the **Jungle Band** (Duke **Ellington's** great orchestra) in a striking Doin' the Voom-Voom (which they also played for **Victor**) and a new Rent Party Blues characteristic if not topmost of **Ellington's** compositions (4345); Hal **Kemp** in a dapper version of That's What I Call Heaven and a good The Things That Were Made for Love—well up to his usual high standard (4302); Jabbo **Smith** and his **Rhythm Aces** in two fine hot disks, 7071 and 7078,—the former couples a fast and furious Ace of Rhythms with Take Me to the River (distinguished by some grand trumpeting and wa-wa work) and the latter couples lively versions of Decatur Street Tutti (singular title!) and a good Till Things Get Better, that begins with Rachmaninoff's C sharp minor prelude for some unascertainable reason. Arnold **Johnson** also has two praiseworthy disks, 4358 and 4348. On the former he provides his Radio Impressions, a fairly amusing variant on the Happiness Boys' Twisting the Dials, and musically chiefly remarkable by the ingenious way in which the orchestra fades in from one type of piece to another. The coupling is the **Municipal Band's** graceful Cuckoo Waltz. On 4348 **Johnson** plays two hits from the Fox Movietone Follies, Big City Blues and Breakaway; both are good. The **Colonial Club** has no less than three releases, all well worth hearing and very danceable: Hittin' the Ceiling and Sing a Little Love Song (4349), That's You Baby; (a fine song) and Walkin' with Susie (4347), Peace of Mind and One in the World (4356),—a most commendable month's output.

Among the other **Brunswick** are: the **Captivators** (under Red **Nichols**) in a fair version of Building a Nest for Mary coupled with the **Copley-Plaza's Orchestra's** bland Pagan Love Song (4321); Earl **Burnett** in smooth, neat versions of Walkin' Around in a Dream and Until You Get Somebody Else (4337); Al **Goodman** in a very nice I'm Still Caring and I'm Just a Vagabond Lover (4362); Harold **Stern** and his "**Pleasure Bound**" Orchestra in Just Suppose (with echoes of the Tales of Hoffman Barcarolle) coupled with the **Regent Club's** fair Just Another Kiss (4357). Less striking are: Meyer **Davis' Swanee Syncopators** in Honest and The One I Love (4329); Bob **Haring** in Louise and Huggable Kissable You (4359); Ray **Miller** in Moonlight and Roses and My Garden of Memories (4352); the **Six Jumping Jacks** in their characteristic wise-cracking style in What's In a Name and She's Got Great Ideas (4351); and **Randolph's Royal Hawaiians** in the St. Louis Blues and When You Come Back to Me (4067).

In the **Columbia** group I like best Ted **Wallace's** Jericho and I've Got a Feeling I'm Falling, with some good fiddling (1833-D); the **Ipana Troubadours** in full-voiced sonorous versions of That's Living and To Be in Love (1840-D); the **Seven Hot Air-Men** in hot versions of Low Down Rhythm

and Gotta Feelin' for You, not particularly unusual except for the good bass fiddle and piano work (1850-D); and **Lombardo's** Takes You and Sleepy Water (1825-D). Among the rest are: **Leo Reisman** in a dapper Kiddies Kabaret coupled with the **Knickerbockers'** fair Eye-ful of You (1849-D); **Lombardo's Royal Canadians** in a fair Canoe-dle-o-dle and a very soulful You Want Lovin' (1848-D); **Paul Whiteman** in full-blown rich versions of Your Mother and Mine and Orange Blossom Time (1845-D); **Andy Sannella** and his **All Star Trio** in smooth performances of Evangeline and Dream Mother—featuring a star accordionist (1846-D); **Reser's Syncopators** in a spirited version of Here Comes the Showboat and a horse-play opus, Where Did You Get That Name—not too funny (1835-D); **Paul Specht** in a very powerfully recorded coupling of Sing a Little Love Song and Hittin' the Ceilin', both good but altogether too loud (1836-D); **Fred Rich** in an almost equally powerful Nobody But You and Singin' in the Rain (1838-D); **Ben Selvin** in fair versions of The One in the World and I'm Just a Vagabond Lover (1831-D); and the **Cavaliers** in My Dear and I'll Always Be in Love With You (1832-D).

Okeh boasts the individual winners of the month: **Miff Mole's** brilliant That's a Plenty (with some dazzling tromboning by Miff himself) and a striking hot version of I've Got a Feeling Im Falling, featuring some good piano work (41233); and **Louis Armstrong** in the best of his invariably outstanding records to date, Basin Street Blues (built on a melting progression worthy—and ideed reminiscent—of Liszt) and a less original No; the piano and celesta playing and Louis own vo-de-oing call forth special praise. This appeals under the number of 8690 in the race list and 41241 in the general list. Not far behind is **Frankie Trumbauer** in characteristic performances of Louise and Ma Cherie, with good choristing by **Smith Ballew** (41231); the **Carolina Club** in piquant versions of That's You Baby! and Walkin' With Susie (41237) and again on 41240 in a soulful I'll Always be in Love With You coupled with **Ballew's** smooth Lady Divine; the **Jungle Town Stompers** in a sluggish version of Slow as Molasses and a hot African Jungle that is not particularly striking (8686); **Blind Willie Dunn** and his **Gin Bottle Four** in casual hot versions of Blue Blood and Jet Black Blues (8689); **Oliver Naylor** in smooth pleasing performances of Evangeline and Just a Vagabond Lover (41247); the **White Serenaders** in a rather colorless coupling of Blue Hawaii and the Things That Are Made For Love (41242); **Harry Pomar** in very slow band waltzes—Wednesday Night and You Made My Dreams Come True (41236); and **Fred "Sugar" Hall** in characteristic horse-play on the Code in the Doze and Here's That Party Now In Person (41239).

Victor features several new orchestras: **Herman Kenin's Ambassadors** in peppy pleasing versions of Building a Nest for Mary and Kids Again (21991); **Gus Arnheim** (maker of many good Okeh records) in a rather dull Sleepy Valley coupled with a much better smooth and highly danceable This Is Heaven (21986); and **Ben's Bad Boys**, a Ben Pollack organization, in hot but not startling performances of Yellow Dog Blues and Wang-Wang Blues. Among the regular **Victor** dance bands are: **Rudy Vallee** in rather insipid versions of Every Moon's a Honeymoon and Huggable Kissable You (21983); **Shilkret** and the **Victor Orchestra** playing Hittin' the Ceiling and Sing a Little Love Song on 21969, and Wake Up Chillun Wake Up and I'm Crazy Over You on 21976; **Waring's Pennsylvanians** in a fair coupling of My Sin and When My Dreams Come True (21977); the **Hilo Hawaiians** in Blue Hawaii and Sparkling Waters of Waikiki waltzes waltzes (21985); and **Billy Hays** in a fair nonsense piece, the Bay Rum Song, coupled with a fair Sittin' and Whittlin' on V-40087. From the hill-billy lists comes a singular opus entitled When the Moon Drips Away into the Blood, played by the **Taylor-Griggs Melody Makers**, an interesting example of a revival song transformed—apparently in all sincerity—into a dance (V-40083).

—Rufus

Foreign Records

International. As usual some of the leading international releases have been reviewed elsewhere under the appropri-

ate headings: From the **Odeon** list, **Dvorak's Slavonic Dances** Nos. 8 and 16 played by the **Grand Odeon Orchestra**, **Southern Roses** and **Wine Women and Song** Waltzes by **Lorand's Orchestra**, **Tango Printemps** and **Roses and Women Tango** by **Dajos Bela's Orchestra**. From the **Victor** list, **Danube Maiden Waltz** by the **Berlin State Opera House Orchestra** under **Knappertsbusch**, **Glow Worm's Trysting Place** and **Flattering Kitty** by **Ferdy Kaufmann's Orchestra**. The **Columbia** feature is a two-part medley of **International Melodies** played by the **International Orchestra** on 59054-F, and followed by two waltzes, **Mexicali Rose** and **Amalia**, by the **Columbia Mexican Orchestra** (12107-F). From **Odeon** comes another release in the excellent series of **Marches** by the **Grand Odeon Orchestra**: **Infantry** and **Grenadier Marches** on 3530. **Victor** issues a tango coupling by **Marek Weber**, **Alma Mia** and **Buen Amigo**, neatly played on V-11.

Bohemian. **Columbia** offers folksongs by **Jan Fifka** (G-135-F) and a two-part **Ceska Beseda** by the **Fiserova Sokolska Kapela**. **Odeon's** feature is 17351, energetic performances of **Jazz Polka** and **Es-As Polka** by the **Odeon Orchestra**. **Peland and Svobodova**, comedians, hold forth on 17349, **Slava Grossmann**, tenor on 17350 and **Jara Kartout** on 17352.

Chinese. **Victor** issues six Cantonese disks of considerable interest,—to non-Orientals as well as Chinese. On 43857-9 **Lee Fee Fung** and **Gee Eng Hawk** sing a six-part **Man Toy**; on 43860 **Lee Fee Fung** sings a two-part **Fa Shum Tip Chick Mock Kan**; and on 43861-2 a four-part **Chook Ying Toy Hook Ling**. The singular orchestral accompaniments and manner of singing make these disks of unusual novel interest to anyone unfamiliar with Chinese music. Descriptive leaflets in Chinese accompany the records.

Finnish. **Leo Kauppi** sings comic songs on **Columbia** 3114-F, and **Hannes Saari** sings folksongs on 3115-F. **Victor** has two fine releases in V-4023 and V-4024, the former couples **Handel's Largo** and the **Finnish National Hymn** sung by **Waino Sola**, and the latter three folk pieces by the **Mieskuoro Laulu-Miehet**, male chorus unaccompanied.

French-Canadian. **Brunswick** issues three noteworthy disks, all by **Louis Chartier**, baritone. On 52025 he sings **Père de la Victoire** and **Dimanche à l'Aube**; on 52026 **del Riego's L'Amour** and **Ervande's Tu Sais**; and on 52029 **Toselli's Serenade** and **Esclav's Parmi des Roses**. For **Columbia** there is folk lore by **Ovila Legare** on 34195-F and a comic song and violin reel on 34222-F. **Okeh** lists three **Acadian French-Canadian** records in the domestic lists: 45332-4, by **Dak Pellerin**, **Slim Doucet**, and **Christine Muszar** respectively. The last-named selection (**Au Clair de la Lune** and **La Chanson d'Evangeline**) are the most interesting. There are six releases in the **Victor** list, V-5020-6, led by the first, a two-part **Les Sucres** by **Conrad Cautier** and his **Folkloristes**, and the last, **Ferdinand Foch—Marche chantée** and **Le Reve passe**, sung by **Roméo Mousseau**.

German. For **Victor** **Marek Weber** has a bright coupling in V-6020, **Gehst du mit nach Honolulu?** and **Mein Papagei frisst keine harten Eier**; the **Militärkapelle mit Maennerchor** are heard in vigorous pieces on V-6022; **Corado and Wittich** sings songs of Spanish flavor on V-56019; and the **Marchetti Alpine Trio** play zither music on V-6019. The excellent **Odeon** list is led by a **Tauber** record reviewed elsewhere (10533—hits from **Lehar's Friederike**), closely followed by a very fine choral record by the **Erk-Scher Maennergesangverein** heard in **Der Soldat** and **sturmbeschwoerung** (85023), and a coupling of very brilliant marches (**Einzug der Gladiatoren** and **Abschied der Gladiatoren**) played by the **Grosses Odeon Orchestra** on 85204. Also to be noted are 10536 (songs by **Harry Steier**) and 10537 (peasant dances by **Witt's Band**). **Columbia** offers a waltz and polka by **Fisher's Orchestra** on 5172-F, popular songs on 5173-F (**Karl Priester**) and 55164-F (**George Gut**), and dances by the **Banater Schramel Kapelle** on 55163-F.

Greek. From **Columbia** are folksongs by **Olga Mela** (55149-F) and popular songs by **Krionas**, solo on 56150 (**Christina** and **Coquette**) and in duet with **Kazis** on 56148-F. **Odeon** offers a comic record by the **Roubanis Mixed Chorus** (82535), songs by **Diamanto Vasilakou**, soprano (82534), and dances by **Rassias' Orchestra** (82536).

Hebrew-Jewish. Abe Schwartz' Orchestra (Dave Tarras, clarinet soloist) plays dances on Columbia 8193-F, and Peisachke Burstein sings comic songs on 8194-F. Victor lists dances by Schryer's Orchestra (V-9011), songs by Muni Serebroff (V-9004), and a twelve-inch disk of solos—Treren and Kosel Marovi—by a new recording soprano, Lea Golin-kin (V-59002). Vocalion releases three disks by Aaron Lebedeff (67140, 67139, and 67128—on the last he sings a selection entitled "America, Die Bist All-Right"), and one each by M. Schwartz (75004) and M. Michalesko (67139).

Hungarian. The two Columbia releases are G-10189-F and 59013-F, by the Dobri Saxofon Zenekar, and Tulipan Daltarsultat respectively. Odeon offers the debut disk of Dall' Asta Terez (folksongs on 12022), vocals by Sebo Miklos Tanczenekarral (12021 and 12024), and gypsy dances by Fila Jenő's orchestra.

Italian. Brunswick's headliner is a brilliant symphonic march disk by the Banda Marranzini (78008), followed by Gilda Mignonette's invariably effective songs on 58164 and 58165). Castellucci and his Vagabonds play dances on 58115, Paolo Citarella sings Sicilian songs on 58134, and Raoul Romito sings on 58163. For Columbia the Orchestra Veneziana and Nullo Romani play waltzes on 14463-F and 14458-F respectively; Ria Rosa and Giuseppe de Laurentis sing Neapolitan songs on 14459-F and 14461-F; and Carlo Garuffi sings popular songs on 14460-F. On Odeon 9444 the Banda Italiana plays a mazurka and polka; Paolo Dones and Silvia Coruzzolo sing on 9441 and 9442; and G. Cioviale-Ciavarella plays a mazurka and polka on 9443. The Victor feature, Zenatello's record, is reviewed elsewhere. Close behind it come choral pieces by the Belmont Choir (V-62003), Fascisti marches by the Royal Italian Marine Band (V-12041), tango songs by Daniele Serra (V-12040), popular songs by Migliaccio (V-12038), and a whistling disk by S. Brucato (V-12043).

Irish. The marches by the University of Notre Dame Orchestra (Columbia 33343-F) are reviewed elsewhere. Columbia also issues violin solos by James Claffey, accompanied by Robert Hood Bowers (3339-F), songs by Seamus O'Doherty (33340-F) and Frank Quinn (33341-F), jig and reel medleys by the Flanagan Brothers (33338-F), and flute-violin duets by McKenna and Morrison on 3342-F.

Lithuanian. Columbia lists two releases by the Mahanajaus Lietuviska Maineriu Orkestra (16135-F and 61003-F). Victor has baritone solos by P. Stankunas (V-14008) and duets by Volteraitė and Krasauskiene.

Porto-Rican. Columbia issues a long list of Porto Rican records mostly by the Trio Quisqueya, the Grupo Quisqueya, and the Trio Borinquen. Special mention goes to 2759-X, dances by the Euterpe Porto Rican Orchestra. Brunswick features releases by the Trio Ponceno (40680), the Reyes de la Plena (40676), and dances by the Orquesta Brunswick Antillana (40655).

Polish. Odeon features its exclusive Polish artists Brominski and Mirska on 11420, Kaminski and Merchel in instrumentals on 11421, and Anton Brousek's Orchestra in dances on 11422. From Columbia there are clarinet solos by John Wyskowski on 18330-F, popular songs by Marek Windheim on 18326-F, and orchestral selections on 1832709-F. Victor offers orchestral by the Orkiestra Jozefa Kmiecica (V-16035) and J. Baczkowskiego Orkiestra (V-16037), sketches by Pawel Faut on V-16038 and songs by the same artist on V-16036.

Portuguese. Columbia is alone in the field with jazz dances on 1063-X, band pieces by the Banda da Guarda Republicana do Porto on 1064-X, and songs on 1065-X (Margarida and Dias).

Roumanian. Victor is lone with a special list including chorals by the "Carmen" Society, mixed voices, on V-19006 and V-19009, soprano solos by Alexandra Ferraru of the Opera Romana (V-19007), and band pieces by the Muzica Regimentului 2 Vanatori R. E.

Russian-Ukrainian. Columbia lists folksongs by Smirnova and Dontzoff on 20177-F, folksongs by the Donskich Kazakov chorus on G-64007-F, and comic songs by Victor Chenkin on G-20176-F. Odeon features the debut disk of Sinaida Palian Astrowa, a noted Russian soprano recently on tour in this country (15105); there is a wedding scene on 15106,

comic sketches on 15585, and instrumentals by Kornienko's Ukrainian Orchestra on 15586. Victor offers four sketch disks by Hryhorczuk and Company (V-21007), Karpato-Russki Spevokol (V-71015-6), and the Slawische Art. Kolo (V-71014).

Scandinavian. Columbia 22095-F couples a waltz and polka by the Franzen-Gade Kvartett; 22096-F couples a waltz and schottische by Janrl's Nyhetskvintett. Ernst Rolf sings a Swedish version of I Kiss Your Hand Madame on Odeon 19276; Modeen and Rolén have comic sketches on 19277; S. O. Sandberg sings on 19275; and the Svensson and Jularbo orchestras each have a side of 19274. For Victor John A. Scott sings hymns on V-24015, the Svenska Sjömans Orkestern plays dances on V-20008, Syvertsen and Gustavsen play accordion duets on V-20007, and the M. M. Manskoren sing Swedish choral selections on V-24014.

Slovak. Gellert and Pelak offer folksongs on Columbia 24113-F and 67019-F respectively. The Vlskij Chor gives a four-part Harvest Feast sketch on Victor V-72015-6, and the Michael Stiber Orchestra plays lively dances on Victor V-22011.

Spanish-Mexican. Brunswick offers its usual extensive list of records in this class among which the following might be picked out for special mention: 40644, brilliant marches by the Banda Municipal; 40663 and 40665, dances by the Orquesta Tipica Azteca; 40669 and 40670, songs by Los Trovadores; 40595-7 (and others) by the Marimba Chiapas Mexico; 46615, coupling a waltz by the Marimba Chiapas Mex- and a recitation by Rodolfo Hoyos; 40651, 40657, 40638, and 40646, tango songs by Genaro Veiga accompanied by a Tipica Orchestra. Odeon features some powerful tango songs by Hector de Lara (16364), vocals by Milla Dominguez (16365) and Peraza-Mansanero (16362), and fair tangos by the Orquesta Ferraro (16366). Columbia offers a long list, among which the following are noteworthy: 3383-X, by the Orquesta Tipica Lerdo; 3402-X, Pasdobles by the Orquesta Espanola; 3407-X, a pasdoble by the Orquesta Espanola and a waltz song by El Trovador Romantico 3518-X, waltzes by the Orquesta Mexicana Columbia; and 3500-X, waltz songs—Christina and Coquette—by J. M. Oliver, tenor. From the Victor group the following might be singled out for mention: 46106-7, songs by the Trio Garnica-Ascencio; 46137 and 46173, dances by the Orquesta Internacional; 46131, pasdoble by the Banda del Regimiento Badajoz No. 73; 81885, 81891, 81895, 81900, and 81902, songs in flamenco or gypsy style with Moorish characteristics recorded in Spain by Angelillo, Munoz, De Valencia, Escasena, and Chacon respectively.

S. F.

TOO LATE FOR REVIEW

A number of important works arrived from Columbia just too late for review in this issue: Schumann's Piano Concerto played by Fanny Davies and the Royal Philharmonic (Masterworks Set No. 114), Turina's Procession del Rocio and Arbos' Noche de Arabia both played by Arbos and the Madrid Symphony (67606-D and 67607-D), and Liszt's First Hungarian Rhapsody played by Dohnanyi and the Budapest Philharmonic (50153-4-4). Complete reviews will appear next month.

The photograph on the front cover of this issue is of Richard Bonelli, distinguished young baritone of the Chicago Civic Opera Company. Mr. Bonelli is an exclusive Brunswick artist.

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Photograph on front cover: *Richard Bonelli*, baritone;
exclusive Brunswick artist

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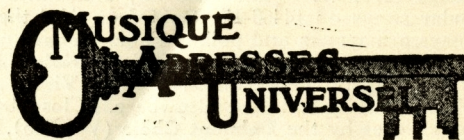
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